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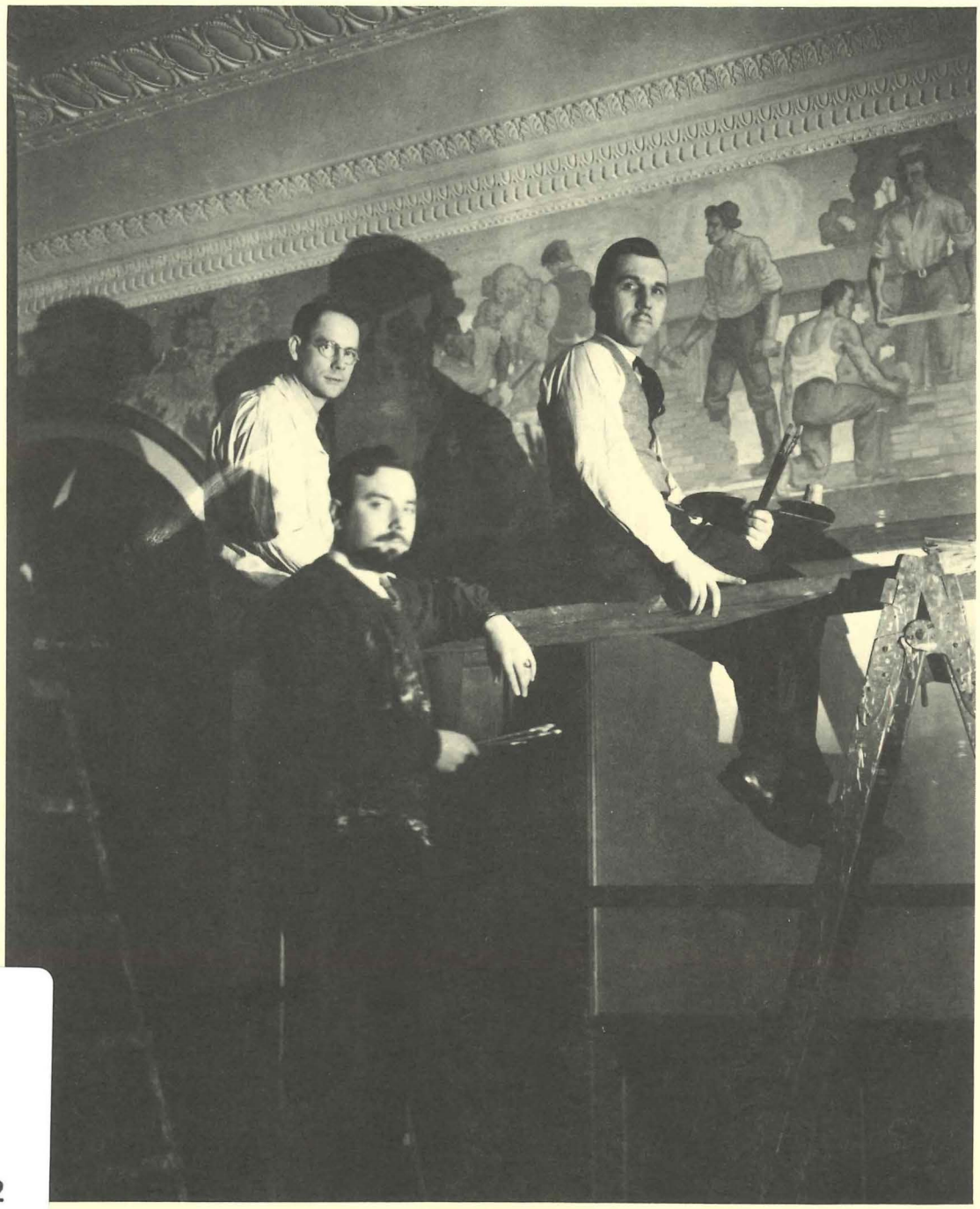
of The New Haven Colony Historical Society



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114 Whitney Avenue, New Haven, Connecticut 06510

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THE NEW HAVEN COLONY HISTORICAL SOCIETY was founded in 1862 by a representative group of New Haven citizens. As stated in the Constitution adopted by the Society, revised in 1965:

"The object of the Society shall be the collection, preservation and publication of historical and genealogical matter relating to the early settlement and subsequent history, especially of New Haven and its vicinity, and incidentally of other portions of the United States."

The museum and library of the Society are open to the public. There is a fee of $2 to non-members for use of the library; the museum is open free of charge. In addition to the Whitney Avenue building, the Society owns the Pardee-Morris House at 325 Lighthouse Road, Morris Cove, New Haven. Built originally about the middle of the eighteenth century, it was burned during the British invasion in 1779. Rebuilt at once, it incorporates surviving portions of the older structure. The Pardee-Morris House is now restored and furnished appropriately and is open to the public during the summer months.

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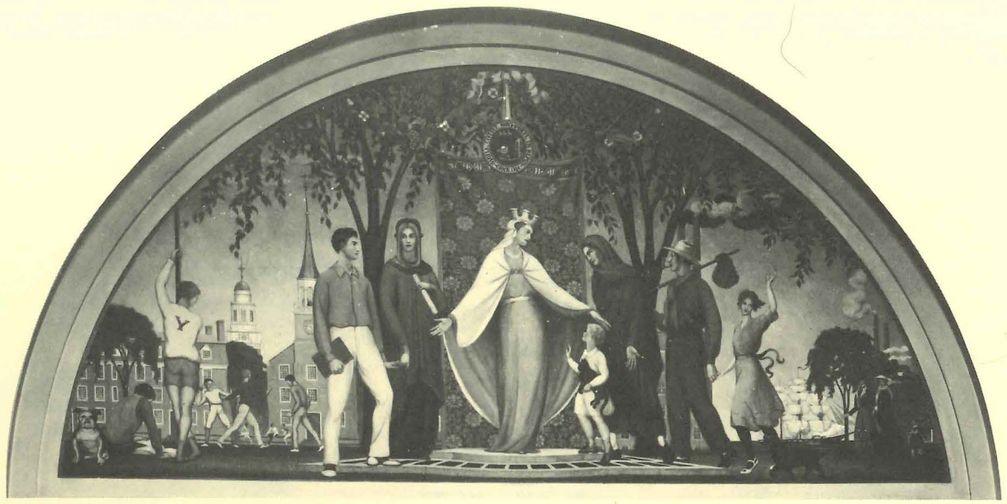


New Haven, Public Library, Main Room Mural, *The Personification of New Haven receiving new immigrants* by Bancel LaFarge (PWAP Project 12). Photo Archive: New Haven Public Library

Abbreviations

NHCHS	New Haven Colony Historical Society
CSLA	Connecticut State Library Archives, Hartford
NA	National Archives
NGA, IAD	Smithsonian Institution, National Gallery of Art, Index of American Design

The Quality of Life in Connecticut:
An Introduction to Connecticut Cultural Programs under Federal Patronage, 1933–1942. The Arts, with Emphasis on New Haven

by Annabelle Simon Cahn

Acknowledgments

These preliminary observations grew out of an interest in federal patronage that I cultivated as an administrator with the Connecticut Commission on the Arts. In my consideration of issues of artistic policy and the underpinnings of government patronage of art and culture in a college seminar which I gave at the Institution for Social and Policy Studies and the American Studies Department of Yale University, Connecticut became a useful microcosm for important aspects of the quality of life in this country which profited from programs sponsored by the federal government in the 1930s.

I wish to thank Floyd Shumway, Director of the New Haven Colony Historical Society, for the many hours and continued encouragement given to this aspect of Connecticut history. My research was made easier by the assistance of Robert Kvasnicka of the National Archives, Laurie Weitzenkorn of the Smithsonian Institution, National Gallery of Art, Index of American Design, Mark Jones, Ted Wohlsen, and Pat Giguero-Davis of the Connecticut State Library Archives, and Ottilia Koel, Lysbeth Andrews-Zike and the library staff, as well as Robert Egleston and Lucinda Burkepile of the curatorial staff of the New Haven Colony Historical Society. I also wish to thank Karel Yasko of the General Services Administration, Sando Bologna of the Waterbury *Republican*, and Marlene Park of John Jay College, City University of New York for our discussions, Michael Croman and Anthony Keller, formerly of the Connecticut Commission on the Arts, for their concern with arts policy issues, as well as William F. McDonald, for his indispensable administrative history, *Federal Relief Administration and the Arts* (Ohio State University Press, 1969).

This prolegomena is dedicated to my beloved parents, Abraham and Jona (Dove) Simon, who, after living through the tribulations of the Russian Revolution and the hardships of life in Palestine in the 1920s, reached these shores as the recession deepened in March and October 1929 in search of a change in the quality of their own lives.

The drought of the summer of 1930 exacerbated an already fragile economic situation—a deepening worldwide recession in the wake of a series of events including the collapse of the New York Stock Market on Friday, August 9, 1929, and again on Wednesday, November 13. The wild selling on August 9—the result of a sudden change in the rediscount rate by the Federal Reserve (from 5 to 6 percent) and the sweeping reaction—wiped out a billion dollars in fifteen minutes.

Programs evolved in response to the need to provide work for an increasing number of unemployed. In urban centers one out of four unemployed were white-collar workers, including artists working in all media. Slowly, the government came to appreciate that even in times of need people should be employed in jobs where they could make use of their skills and that such work had to be subsidized. The arts, no less than any other part of the economy, were important to the quality of life. That such policy should have been formulated by the professional social worker, as well as by the professional artist, is one of the distinctive aspects of this period of public patronage.

By December 1930 over four million people were out of work, and proposals to aid the unemployed came from numerous sources. Various municipalities established Citizens' Committees on employment, but the number of jobs they were able to provide was insufficient. By and large they were manual jobs. Initially, the federal government was reluctant to assume direct responsibility for the administration of relief. An amount of $110 million had been appropriated for public works and farm relief, and President Herbert Hoover turned to the Red Cross to distribute these relief funds, but the agency resisted.

By December 1930 relief bills had been presented to the Senate for states affected by the drought but the Senate approved only $60 million. Hoover asked for $150 million to provide immediate unemployment relief and up to $520 million in the fiscal year to be distributed by various government agencies for highway and waterway projects as well as public buildings. Monies provided by this Emergency Relief bill, begun in May 1931, were used by New Haven to deepen the Quinnipiac River at a cost of $53,000. Practically every municipality in Connecticut began making plans to meet the problem of unemployment through special bond issues, though these same cities were unequally successful in immediate implementation of jobs programs. Hamden made two days per week available to the unemployed to work on town roadways. The New Haven Board of Aldermen voted $200,000 for fiscal year 1931 for a general improvement program in public works. Some communities, like Stamford, were accused of being disinterested in the problems of the poor because of the ineffectiveness of the Unemployment Relief Committee.

Before the establishment of a federally sponsored art program, visual artists attempted to develop their own buying audience. In Connecticut, the artists' community of Westport created an outdoor market in July 1932, using the model of a similar outdoor fair held earlier that year in Washington Square in New York City. The attempt was short-lived, however, because of the absence of a sustained

effort and the fact that the strain of the early years of the Depression had left artists without patronage from the general public. New York began programs for unemployed artists late in 1932. Art classes were established by the New York State Education Department, as well as public art projects supported by the state and supervised by Audrey McMahon and Frances Pollak of the College Art Association. Many public projects used mural painting, then in vogue in public and semipublic buildings in Mexico and recently imported to the United States. With the development of the government programs and the creation of new public buildings, the walls lent themselves to decoration by artists on relief, and socially conscious American artists and intellectuals like George Biddle and Edward Bruce urged the President of the United States to consider mural decoration as part of the social programs.

Federal Emergency Relief Administration (FERA)

It was not until July 1932 that Title I of the Emergency Relief and Construction Act (ERA) made loans and grants-in-aid through the Reconstruction Finance Act to individual states to make work relief available. Under the conditions of the act, the projects had to be on public property and project workers could not replace someone who was already employed.

The earliest efforts to provide work relief for white-collar workers took place in New York and Philadelphia, and committees were established by various professional groups to assist their members. President Hoover's Emergency Committee for Employment considered the problem of white-collar unemployment, and ERA made a small amount of funds available for white-collar recreational projects, which eventually developed into cultural programs.

In May 1933 President Franklin D. Roosevelt approved the Federal Emergency Relief Administration (FERA), which made available $500 million for outright grants to the states. There were three programs under FERA: direct relief, work relief, and special programs designed to provide jobs that called for the skills and training that people were accustomed to. The projects were state and locally generated, and final approval resided with the local administrations. It took until the end of October 1933 before professional projects were urged upon the states by the federal government.

In the first weeks of the Emergency Works Program of FERA there was a significant drop in white-collar projects because they were more expensive to conduct and FERA did not provide the same amount of money as became available under the Civil Works Administration (see below). The fate of white-collar work relief was at that moment in the hands of state and local relief administrators. Soon it became clear that a professional division was necessary, and the "Section for Professional and Non-manual Projects" was started under the direction of Arthur Goldschmidt. The Work Division of FERA was designed to promote "projects for professional and non-manual workers, compatible with their previous training and experience.... Salaries ... shall be determined by ... existing coun-

ty prevailing wage rate committees.... Hours shall be those traditionally expected of workers in the field in which they will be employed.'' Though short-lived, the program was the catalyst for projects in the arts, especially between July and October 1934. Among the Connecticut projects, the formation of a concert orchestra in Hartford led to an appropriation of several thousand dollars to construct a music shell in Bushnell Park, which became an ERA work project; the Connecticut Survey of Historic and Scenic Places resulted in the *Connecticut Guide*, sponsored by the State Planning Board in 1935.

Efforts were made to make these projects self-sufficient, which served as a precedent for many of the policies bearing on the arts programs under the later programs of the Works Progress Administration.

However, by December 1934 administrative objections to these professional programs were being voiced in Washington, and local administrations were advised to underemphasize professional projects, not without some objection from local groups.

The report *Work Relief under the Emergency Relief Commission, Connecticut, 1934–1935* by Eleanor Little, Relief Administrator (Hartford, State Office Building, 1935), covered the period April 1, 1934–June 30, 1935 (CSLA, RG 232, Box 9) and set forth the standards, procedures, and accomplishments of the work program. The program was the particular responsibility of the engineering department and reported on the projects of major importance throughout the state. The intention of the program was to provide worthwhile projects of public value; the work benefits would lie in the training that relief workers would receive for future employment and in the certain rise in their morale.

The FERA administrative organization was comprised of one group of administrators representing towns and another representing state departments. At least 75 percent of the entire program was conducted by administrators representing towns, with the state providing supervision and control. The actual operation was carried out under the local unit. Activities were determined from among the proposals made by state departments working in conjunction with local public works needs; other factors were the type and quantity of relief workers available, local material contributions, and time of year.

During the course of that first year nearly five hundred miles of road were improved, as well as fifty-six bridges. Among the major street-laying projects were the several miles of North Park Avenue in Bridgeport, five miles connecting Plymouth and Thomaston, a road around Roaring Brook Reservoir in Middletown, as well as the construction of bridges over Iron Works Stream in Clinton and the Still River in Winsted. Water mains and sewerage systems were installed in Wallingford, Meriden, Waterbury, Willimantic, Putnam, Tariffville (Simsbury), Torrington, Enfield, and Stafford Springs, and water supplies in New Britain, as well as the reservoirs for the state hospital and Adder Brook—both in Middletown.

In the Greater New Haven area the West Haven garage was built using stone walls from an old reservoir. Its cost was $14,479, of which $3,663 was given by

the town for a truck and materials. Among the more than two hundred recreational facilities constructed across the state, New Haven developed the ball fields at Blake and Rice Fields in East Rock; the bowling green in West Rock; Beaver Park gained a swimming pool, a track, tennis courts, ball fields, and playgrounds; Kimberly playground was completed after the bog was filled in; twenty-two acres of meadowland were graded along the Boulevard below Congress Avenue; Nathan Hale Park was raised three feet to prevent flooding at high tide; improvements were made to the Municipal Golf Course, as well as to Cedarcrest Camp in Orange. Included among the landscaping and paving projects were Wooster Square, the scenic park drives in East and West Rock, including Farnum Drive and Baldwin Drive (at a cost of $62,891.58), and Townsend Avenue (CSLA, RG 32, Box 11, 12/1/34–1/1/35).

In other parts of the state a variety of projects included playgrounds in Stamford, the bleachers and pool in Colt Park in Hartford, the park and swimming pool in New Britain, the Keney Park Clubhouse in Hartford, the Rocky Neck State Park recreational pavilion, the athletic fields of Harding High School in Bridgeport, the East Haven National Guard Rifle Range, Essex Skating Rink, and the municipal beach of Byram Park in Greenwich. The New London State pier was enlarged and seven airfields were built or expanded in Canaan, Plymouth, Thomaston, Torrington, Danbury, Groton, Meriden, and Willimantic.

There were thirty-five sewing rooms across the state, the largest in Bridgeport, Hartford, and Waterbury. Workers were employed thirty hours per week with the maximum week's pay being $12.00. Among the largest number of items produced were women's dresses (16,929), girls' dresses (26,169), men's underwear (22,881), women's underwear (17,111), girls' bloomers (14,254), pillowcases (48,792), towels (204,071), and quilts (16,658).

In the context of such programs, community recreational and leisure time activities as well as educational and cultural programs were fewer in number and involved fewer individuals. The projects were chiefly indoor activities during the winter months. Seven projects were developed by the Bureau of Field Service of the State Department of Education together with the Emergency Education Program and the White Collar Program. An outstanding example of this work was the Community Recreational Center in New Britain, working out of a number of school sites. Everything from games to dramatics, arts and crafts, and woodworking were offered. Twenty-five cities and towns with over 10,000 population had recreational projects.

The highly diversified summer program in Hartford attracted more than 1,600,000 people to the parks during the ten-week season in 1935 (Hartford *Courant*, September 10, 1935).

With FERA, research and surveys were directly related to community needs. Seven research projects considered different aspects of relief, including a study of the 43,000 applicants between the ages of eighteen and twenty-five. In addition, surveys were made of town traffic in Hartford, West Hartford, Middletown,

New Britain, Meriden, and Norwich. Fourteen land use and development surveys were undertaken as well as over one hundred other state and local surveys bearing on different aspects of public life and state development. FERA had visual arts and music programs but no theater projects.

Under FERA, 70 Tercentenary panel paintings, 16 portraits, 66 murals, 287 signs, as well as nearly 200 pieces of pottery, 61 posters, and many other works, including the Tercentenary stamps were completed under the Public Works of Art Project (PWAP). The largest number of artists in this program were employed during the month of October 1934, when eighty-seven were assigned throughout the state. The greatest interest was in Fairfield and New Haven counties. The project was administered by a state supervisor in Hartford with an assistant supervisor in New Haven. Art committees existed in New Canaan, New Haven, Stamford, Westport, and Norwalk, and they helped direct the work. In the execution of art projects, local history and decorative designs were emphasized.

Among the works completed at this time were the lunette in the central hall of the New Haven Public Library—a work by Bancel LaFarge—as well as the Rip Van Winkle murals in the children's room; a panel of portraits of famous educators in the New Canaan High School library; a frieze on all four walls of the Stamford High School music room devoted to the theme ''Education in Democracy.''

There had been a growing interest in mural decoration, exemplified by such efforts as those of Thomas Hart Benton in his murals *America Today* in the New School for Social Research (which will be housed in the new building for Equitable Life Insurance in New York). In December 1933, when the first New Deal art program was being formulated, the role of such works was still undetermined, but with the exemplary works of Grant Wood in the Iowa State College Library, undertaken through PWAP, the government saw the merits of endorsing further projects of this nature.

The iconographical emphasis of many of the mural projects appears to have been influenced by regionalism, with the subject matter reflecting the American scene and required to conform to the interests of a given community—the hat industry in Danbury, transportation in Bridgeport and in New Haven were all incorporated into the artistic efforts of the muralists who competed for various commissions.

The Civil Works Administration (CWA)

Unlike FERA, the Civil Works Administration (CWA) was a federal project, funded and administered from Washington. Created on November 9, 1933, while FERA was still in existence, CWA was an employment program rather than a relief program. The national goal was to employ 4 million people, and indeed many people were taken from the relief rolls as a result of the program. This federalization of relief came swiftly, the height of employment registration occurring within two months of the inception of the project. Projects begun before February 15, 1934, remained under the administration and rules of FERA.

Connecticut was one of the few states where cultural projects were an integral part of the original comprehensive white-collar program. Orchestras, bands, theater groups—largely populated by amateurs—and mural projects were under professional guidance. However, once a project was approved, it was the federal agency which determined the number of people to be employed. The projects were classified under seven headings—many became prototypes for the programs developed under the Works Progress Administration (WPA), including the writers', historical records, and public works projects.

One of the projects of the CWA was the *American Historic Structures* inventory. The survey in Connecticut, supervised by Elmer Keith and conducted in 1934, was principally of buildings before 1850, with the major emphasis placed on residences and churches built before 1800. Little of the industrial heritage of the state was acknowledged or considered architecturally. The inventory was statewide, and 982 structures were included in the survey, beginning with the 1645 Baldwin House in Branford, with the latest inclusion being the Harriet Beecher Stowe House of 1870 in Hartford. By and large, it was the Colonial heritage of Connecticut which was legitimized, codified, and venerated—pre-industrial Connecticut and all that that implied.

The Public Works of Art Project under CWA

The Public Works of Art Project (PWAP) began on December 8/15, 1933. The Treasury Department granted $3 million to the Civil Works Administration. This project was organized as an employment program for 2,500 artists working at a flat rate of $35 per week under the direction of Edward Bruce, a lawyer by profession as well as an established artist, and art critic Forbes Watson. New England had an allotment of 150 artists and sculptors (letter of January 26, 1934). John D. Hatch was regional director, with offices in Boston. The New England regional chairman was Frances Henry Taylor, director of the Worcester Art Museum.

A December 25, 1933, article in *Time* magazine suggested that the regional directors were chosen because they were most sympathetic to the modernists of the time. Aside from Frances Taylor in New England the other directors included Juliana Force, director of the Whitney Museum in New York, Fiske Kimball, director of the Philadelphia Museum, and Duncan Phillips, director of the Phillips Gallery. They formed regional committees to select artists, chose the buildings, and inspected and approved preliminary sketches. (NHCHS, MS 145, Box 3.)

PWAP was established to administer a program for artists working in their medium to embellish public property. National, state, and local committees were established to administer these projects. Artists were paid at the rate established by the CWA for skilled craftsmen, and the works produced became the property of the government. Works were placed in federal buildings and in other public and semipublic buildings and served as a model for the later, larger programs. An exhibition of the designs and photographs of murals and sculpture was held at the Corcoran Gallery in Washington, D.C. at the close of the project. PWAP

was administered through sixteen regional offices—usually headed by a local art authority, frequently a museum director who knew local artists and had an institutional base from which to administer the project.

The New Haven District of the PWAP under CWA was administered by Theodore Sizer, associate director of the Gallery of Fine Arts of Yale University until late 1934, and then by Wayland W. Williams. It included New Haven and Middlesex counties. PWAP established state and local committees to administer the programs. Fifty-seven artists registered for the PWAP between December 22, 1933, and January 12, 1934. Most of them were from the New Haven area, with several from Fairfield County, including James Daugherty (Westport), and the Naugatuck Valley, including George Marinko (Waterbury). A letter of January 17, 1934, from the selectmen of Westport indicated that some Westport artists were working in New York. CWA was terminated less than six months later on May 1, and the work produced on the project was completed by FERA, which again assumed responsibility under state supervision. By January 1934 projects were outlined and by April 1934, there were twenty-three CWA projects from portraits of public officials to several mural projects in school buildings and other community spaces. (See Appendix.) By January 1935 the project list, again under FERA, had been expanded to sixty. The most active sponsor was the New Haven Board of Education, with mural decorations under way in Troup Junior High School, Fair Haven Junior High, Roger Sherman School, Zunder School, Edgewood School, Columbus School, and Ivy Street School, as well as architectural embellishments at Worthington Hooker. (NHCHS, MS 145, Box 7, Folder A).

Portraits were the second most popular category of commission, with portraits of New Haven Mayor John Murphy, former Mayor David Fitzgerald, Waterbury Mayor Hayes, the then late Governor Simeon Baldwin, Governor Wilbur Cross, President Franklin D. Roosevelt, and copies of portraits of Roger Sherman and Abraham Lincoln.

The forty-four people on the payroll from August 1934 to August 1935 were paid salaries ranging from $10 to $37.20 per week, and at the end of this period $18,843.00 had been dispensed (NHCHS, MS 145, Box 7, Folder 8). The group included thirty-five painters, six sculptors, one woodcarver, one ornamenter, one administrator, and one volunteer.

When CWA was ended and the PWAP with it, FERA made funds available to allow the projects begun under the program to be finished.

Technically, the works were then and today continue to be the property of the U.S. Treasury Department: the local authorities were only custodians of these works (NHCHS, MS 145, Box 1, Folder X, letter July 23, 1934).

It has been argued that the city of New Haven was less seriously affected by the economic recession of the thirties than the rest of the area because of the construction at Yale University of residential colleges and a new library, the law school, the hall of graduate studies, and Harkness Memorial Tower; despite this activity, however, economies had to be made in the face of the downturn.

Artists and architects, many of them recent Yale Art School graduates aged

twenty-three to twenty-seven, were not all able to find work. Theodore Sizer received letters concerning work under the CWA. ''Seeing that there is, also, a desire to bring bread to Damascus and that you are to be instrumental here in New Haven in that good work, I am asking if you can give me some part in making glorious the interior of any hall, temple or pagoda that there may be here at the present time'' (L. M. Wool, age sixty-five, to T. Sizer, December 26, 1933, NHCHS, MS 145, Box 2, Folder A).

Since the guidelines called for projects and discouraged work of a nonpermanent nature, many artists found themselves working outside of their discipline. The pay scale was $42.50 for artists 'A' and $26.50 for assistants 'B'. When the first phase of PWAP was dismantled in April 1934, thirty-six painters, six sculptors, and one carver were working on twenty-three projects.

For purposes of administration the state was divided into three segments:

New Haven—New Haven and Middlesex
Hartford—Litchfield, Hartford, and Tolland
New London—New London and Windham

Many of the better Fairfield County artists became part of the New York project. The Darien Guild became the county office.

Artists working on a project had to sign an oath of office before a notary public. By December 1933, ten New Haven artists were sworn in before a clerk of the U.S. District Court (NHCHS, MS 145, Box 2, Folder B).

Projects begun under CWA and PWAP, New Haven County

Project No. 1—Portrait
Site: New Haven City Hall, Aldermanic Chambers
Subject: Mayor John W. Murphy
Artist: Ferdinand Maiorano
Medium: Oil on canvas

Project No. 2—Bas-relief Memorial Tablet
Site: New Haven City Hall
Subject: Frank H. Beede, deceased superintendent of New Haven Public Schools
Artists: Peter Saldibar, then Louis Gudebrod; Mariano Corda, wood-carver
Medium: Mahogany wood
Dimensions: 36″ × 24″
Sponsor: Board of Education

Project No. 3—Bas-relief
Site: New Haven Hall of Records, entry
Subject: Wartime Mayor David Fitzgerald
Artist: Paul J. Nelson
Medium: Marble
Sponsor: Board of Education contributed the marble

Project No. 4—Portrait
Site: New Haven City Hall, also hung in Public Library
Subject: James Hillhouse (copy of portrait by John Vanderlyn)
Artist: Egbert G. Young
Medium: Oil on canvas
Completed: January 15, 1934

Project No. 5—Series of Posters, Board of Health (seventeen projected, six completed)
Site: New Haven City Hall, Board of Health
Artists: Wendell Austin, Charles Black
Sponsor: The Board of Health

Project No. 6—Mural
Site: New Haven, Fair Haven Junior High School
Subject: John Brockett, surveyor, laying out the New Haven Green in 1638
Artists: Vincent Mondo, Stanley Novicki, Lois North, Aldis Browne, Henry Skreczko
Dimensions: 5′ 4″ × 28′ 6″
Sponsor: Board of Education
Completed: February 14, 1934

Project No. 7—Murals for Nine Lunettes
Site: New Haven, Troup Junior High School
Subject: The early industries of New Haven:
Eli Whitney & the Cotton Gin
S.F.B. Morse & the Telegraph
Charles Goodyear & rubber
Chauncey Jerome & clocks
Brewster & carriage making
Thomas Sanford & the match
Winchester & arms
Sargent & locks
Eli Blake and the stone crusher
Artists: Arthur Schmalz, Donald Forrer. Assistants: Joseph Schork, Frank Rutkowski, and Thomas Donahue
Medium: Oil (?) on masonite
Dimensions: 39′ × 9′
Completed: March 19, 1934

Project No. 8—Mural
Site: New Haven Public Library, Children's Room
Subject: Scenes from Rip Van Winkle
Artists: Salvatore DeMaio. Assistants: Frank Rutkowski, Egbert Young, Lois North, Alexandra Darrow, Joseph Schork, Alan Pope, Jr., Arthur Hull
Medium: Fresco
Dimensions: 60′ × 7′
Sponsor: New Haven Public Library
Completed: May 1, 1934

Project No. 9—Instructional Military Maps
Site: Yale University, ROTC offices
Artist: Henry Bertinette

Project No. 10—Mural
Site: New Haven County Home for Children, Allington, Dining Room
Subject: "Three Ships Came Sailing By" and "The Owl and the Pussycat"
Artists: Bancel LaFarge. Assistants: Louis Agostino, Thomas Guidone, Christopher McLaughlin, Thomas Donahue, Francis S. Vance
Dimensions: 200′ ×
Sponsor: County Commissioners
Completed: May 1934

Project No. 11—Bas-relief
Site: New Haven City Hall
Subject: Portrait of Mayor John Murphy
Artist: Louis Gudebrod; Mariano Corda, wood-carver
Medium: Mahogany wood
Dimensions: 36″ × 24″
Sponsor: Board of Education
Completed: March 1934

Project No. 12—Three Lunettes
Site: New Haven Public Library, Main Room
Subject: Personification of New Haven receiving new immigrants and Learning
Artists: Bancel LaFarge. Assistants: Thomas Guidone, Christopher McLaughlin, Louis Agostino
Medium: Beeswax and color on canvas
Dimensions: 22′ × 18′
Sponsors: Library Board

Public Library Narrative: The library project got bogged down in bureaucracy. Although Bancel LaFarge had volunteered his skills, the work could not proceed until Theodore Sizer gained approval from the government—a process which went on from January 1934 until the middle of July—and until the money for the materials could be raised (NHCHS, MS 145, Box 2, Folder V). ($102 came from PWA and a similar sum was raised privately by the library.) The project continued under FERA in 1935, though LaFarge had to continue without assistance. The second lunette was begun by LaFarge; he died in 1938. Deane Keller completed the work. It was installed in June 1942.

Iconography: The City of New Haven is represented by a female figure in classical dress with a crown on her head, standing in front of a rich brocade supported by garlands of fruit and flowers. The seal of the city is suspended above her head and behind, two great elms, symbolic of New Haven. She welcomes a young immigrant family to the city. Behind them is a scene of New Haven harbor, with a clipper ship and a tug, and two factories, one modern and one a hundred years old. In the background are men and women in early-nineteenth-century garb. On the other side New Haven is receiving Learning, again symbolized by a female figure. Yale students are seen on campus, with Old Brick Row, other buildings no longer extant and the tower of Pierson College, one of the newest university buildings (NHCHS, MS 145, Box 7, Wayland Williams).

The second lunette shows the New Haven Green in the nineteenth century with the Amistad slaves and Civil War soldiers.

Project No. 13—Mural
Site: New Haven, Nathan Hale Junior High School
Subject: Nathan Hale on the farm, as a student, athlete, teacher, patriot
Artist: Thomas Folds. Assistants: John Ballator, Michele Russo, Cioffi, Remington, Schuyler (went to New York project), Lyndell Schwartz, Ernest Hart, Langzettel, Francis Coiro
Dimensions: 59′ × 8′
Sponsor: Board of Education

Project No. 14—Mural
Site: Waterbury City Hall
Subject: Map of Waterbury and surrounding towns
Artists: Lewis York, George Marinko, Frances Jonanie

Project No. 15—Portrait
Site: Waterbury City Hall
Subject: Mayor Hayes of Waterbury
Artist: Ferdinand Maiorano
Medium: Oil on canvas

Project No. 16—Bas-relief
Site: New Haven City Hall
Subject: Portrait of former Governor Simeon Baldwin
Artist: Michele Martino
Medium: Mahogany wood
Dimensions: 36″ × 24″

Project No. 17—Bas-relief
Site: New Haven Commercial High, entrance
Subject: Portrait of President Franklin D. Roosevelt
Artists: Louis Gudebrod. Assistants: Ferdinand Maiorano; Mariano Corda, wood-carver
Medium: Mahogany wood
Dimensions: 36″ × 24″
Sponsor: Board of Education

Project No. 18—Mural
Site: New Haven, Fair Haven Junior High School
Subject: The inauguration of Franklin Delano Roosevelt
Artist: Vincent Mondo. Assistants: Aldis Brown, Ferdinand Maiorano, Stanley Novicki
Dimensions: 5′ 4″ × 28′ 6″
Sponsor: Board of Education

Project No. 19—Room Decoration
Site: Bethany Community School and Library
Architect: Douglas Orr
Artist: Lois North
Subject: Decorative map of Bethany as it appeared one hundred years earlier (school library)
Medium: Oil on canvas
Dimensions: 3′ 6″ × 2′ 9″
Begun November 1933; dedicated September 1, 1934; opened September 5, 1934

The town of Bethany applied to PWAP (NHCHS, MS 145, Box 1, Folder X, March 9, 1934) for the salary of the artist, and the school committee paid for materials. Technically the work remains the property of the U.S. Treasury Department, and the Bethany School Board is its custodian.

Project No. 20—Tercentenary Medal
Artist: Henry Kreis
Sponsor: Tercentenary Commission (see also Projects 24 and 25)

Tercentenary Medal Narrative: A number of projects under way in the state could not have been satisfactorily concluded had it not been for the relief programs.

In 1932, before the inauguration of any of the federal programs, the Tercentenary Commission for the 1935 Anniversary of the State of Connecticut appointed a subcommittee to commission a tercentenary medal. The subcommittee met in June 1932, January 1933 (at the home of Bancel LaFarge in Mt. Carmel), and again in May 1934. At these meetings the subject, the design, and the designer were discussed ''from every possible angle'' (NHCHS, MS 145, Box 1). It was proposed that one of the unique occurrences in Connecticut's history was the framing and adoption of the Fundamental Orders in 1639. Inspired by Thomas Hooker, this document was recognized as the first written constitution supposedly ever adopted that founded a popular government, and as such was eminently worthy of commemoration.

A letter from George Dudley Seymour to Sam Fisher, the Tercentenary commissioner, dated June 26, 1934, outlined the details of the medal. Bancel LaFarge and Theodore Sizer were asked to collect the names of the best medalists. They proposed Paul Manship, who asked for an honorarium of $2,500 for the design and supervision of the cutting of the dies ($1,000 more than the usual fee). The subcommittee could not get financial approval and Manship was informed that the state was not prepared to go ahead. Manship subsequently ''removed to Rome for an indefinite period.''

Next Anthony de Francisi, designer of the Maine half dollar for the U.S. Mint, agreed to design the medal and supervise the cutting of the dies for $1,500. Again the general commission was unable to find the money. Next Albert Stewart agreed to design the medal for $800, but yet again the amount of money was too great.

Rather than wait for the legislative appropriations of January 1935, the year of the celebration, Theodore Sizer commissioned Henry Kreis of Essex, Connecticut, a young sculptor who had worked under Paul Manship for three years and was eligible for CWA relief. Kreis received $34.50 a week at first and later was raised to $42.50. The medal officially became Project No. 20, New Haven District. Kreis worked from fourteen to fifteen months for approximately $500. Two designs were accepted at a formal meeting at the Faculty Club, Yale University, May 25, 1934.

Two thousand medals were struck. One hundred were purchased by the state at $5.00 apiece and given as gifts by the governor to distinguished visitors. One hundred medals numbered 1–100 and displayed in boxes lined with green velveteen were sold by subscription as first issues for $5.00. Eighteen hundred were made available for public sale for $1.00 apiece. The complete edition was sold out before the official opening of the Tercentenary in April 1935.

The Medal: Obverse: Thomas Hooker with a scroll (the Fundamental Orders) and a ribbon with the inscription *1635–1935.* Reverse: The three vines of Hartford, Wethersfield and Windsor; below, three mounds outlined with a scroll inscribed *Qui Transtulit Sustinet* and the names of the coastal towns.

Project No. 21—Bas-relief
Site: Meriden, King Street School
Subject: Portrait of Samuel Huntington, the Signer

Artist:
Medium: Cast stone
Dimensions: 26″ × 37″
Sponsor: Town of Meriden

Project No. 22—Bas-relief
Site: Meriden, Columbia Street School
Subject: Portrait of Commodore John Barry
Medium: Cast stone
Dimensions: 26″ × 37″
Sponsor: Town of Meriden

Projects begun under FERA

Project No. 23—Mural
Site: United States Naval Academy, Annapolis, Maryland. Originally planned for the administrative building, by Ernest Flagg. Now in Bancroft Hall.
Subject: The Battle of Santiago
Artists: Donald Forrer (b. 1901, B.F.A. Yale Art School, 1931), Salvatore DeMaio (b. 1909, B.F.A. Yale Art School, 1930), Arthur Schmalz (b. 1907, B.F.A. Yale Art School, 1931)
Medium: Oil on canvas adhered to the wall surface with dextrin and asbestos
Material costs: $351.74
Dimensions: 11′ × 33′
Sponsor: United States Navy
Articles: *Yale Alumni Magazine, Fortune Magazine*
Overall costs: $5,000.00

United States Naval Academy Narrative: *Subject history:* On July 3, 1898, during the Spanish American War, the Spanish fleet came out of Santiago harbor and was attacked by the American fleet. Before noon, all the Spanish ships were on fire and had surrendered.
Ships shown: American fleet: The *Brooklyn, Texas, Oregon, Iowa,* and *Indiana*
Spanish fleet: *Maria Theresa, Oquendo, Colon,* and *Viscaya*

The first major federal project assigned to a group of artists working under the Public Works of Art Project (PWAP) for CWA was a work begun in March 1934 and done in conjunction with the Navy Department. The artists were commissioned to paint the ''Battle of Santiago'' for the U.S. Naval Academy in Annapolis, Maryland. Three New Haven graduates of the Yale Art School, Arthur Schmalz, Donald Forrer, and Salvatore DeMaio, were chosen to collaborate on the commission. DeMaio had won the *Prix de Rome* and had spent three years at the American Academy in Rome after graduation. The three men were sent to Cuba on a destroyer to gain on-site information and do research. They made over thirty-five sketches and took more than a hundred photographs (NHCHS, MS 145, Box 2, Folder D). They each made a preliminary sketch. The painting was designed to go over two great columns in the administrative building of the Naval Academy to ''harmonize with the agitated architecture of the hall'' (NHCHS, MS 145, Box 2, Folder Y).

The artists worked in New Haven, using a room at Yale until school started in the fall, and then loft space donated by the Winchester Repeating Arms Company (NHCHS, MS 145, Box 2, Folder W). *Fortune* magazine, at Archibald MacLeish's suggestion, wrote an article on the artists.

The Navy Department began putting obstacles in the way in early December 1934 (NHCHS, MS 145, Box 2, Folder Y) and refused to give money for shipping and installation. Ultimately FERA paid.

The mural had to wait for approval from the assistant secretary of the Navy before it could be mounted, since the superintendent of the academy knew nothing about the mural project. The intended site, a lunette in Memorial Hall, was seen as problematic. A conference between naval officials and the artists took place, and the mural was rejected. A lunette in Bancroft Hall was suggested, but the space there was six feet smaller. The canvas was altered by removing the battleship *Brooklyn* (NHCHS, MS 145, Box 2, Folder Y).

Project No. 24—Coin
Subject: Commemorative fifty cent piece for the Connecticut Tercentenary
Artist: Henry Kreis
Medium: Metal
Sponsor: Tercentenary Commission (see also Projects 20 and 25)

Project No. 25—Postage Stamp
Subject: Connecticut Tercentenary
Artist: Donald Forrer
Sponsor: Connecticut Tercentenary Committee (see also Projects 20 and 24); other expenses—PWAP New Haven

Connecticut Tercentenary Postage Stamp Narrative: The Tercentenary Committee had appointed an art commission to design a stamp, a medal, and a fifty cent piece. When the Philatelic Society was shown the designs in January 1935, they objected to using Colonel Trumbull as a possible subject, but preferred the Charter Oak, since it more closely approximated the events of colonization. (The Charter Oak was an object of veneration, having been the place where the Connecticut charter was hidden from Sir Edmund Andros, governor of New York and appointee of King James II in 1685.) The designs were submitted to the Post Office Department, and a 3ᵉ stamp of Colonel Trumbull designed by Donald Forrer was rejected.

Ultimately a commemorative stamp designed by Victor McCloskey of the U.S. Bureau of Engraving & Printing used a design of the Charter Oak. The stamp was placed on sale April 26, 1935, and withdrawn in October 1935 (NHCHS, MS 145, Box 1).

Project No. 26—Portrait
Subject: Roger Sherman (copy of Ralph Earl portrait in Yale Art Gallery)
Site: New Haven, Roger Sherman School
Artist: Ferdinand Maiorano
Medium: Oil on canvas
Dimensions: 60″ × 42″
Sponsor: Board of Education

Project No. 27—Decorations
Site: Bethany, Grammar School Library
Artist: Francis Coiro
Sponsor: Bethany Parent Teacher Association

Project No. 28—Portrait
Subject: Claude C. Russell, late superintendent, New Haven Public Schools

Artist: Michele Martino; Mariano Corda, wood-carver
Medium: Mahogany wood
Dimensions: 36″ × 26″
Sponsor: Charles Costello, School Board

Project No. 29—Portrait
Subject: Abraham Lincoln (copy of portrait by William E. Marshall)
Site: New Haven, Lincoln School, Lower Hall
Artist: Joseph Schork
Medium: Oil on canvas
Dimensions: 48″ × 35″

Project No. 30—Portrait
Site: Originally intended for New Haven Public Library
Subject: Governor Wilbur Cross
Artist: W. Langdon Kihn
Medium: Oil on canvas
Dimensions: 35″ × 45″
Sponsors: Governor Cross (frame); other expenses—PWAP

Wilbur Cross Portrait Narrative: In July 1935, Langdon Kihn began a portrait of Governor Wilbur Cross. Completed by the end of September, the work was originally supposed to have been a half-length portrait to hang in the New Haven Public Library because Cross had long been on the board of trustees. Cross, however, wanted a full-length portrait and suggested it could hang elsewhere.

Project No. 31—Murals
Site: East Haddam, Nathan Hale School
Subject: The Life of Nathan Hale
Artist: W. Langdon Kihn
Dimensions: 52′ × 4′
Sponsor: East Haddam School Board

Project No. 32—Stencils
Site: Bethany School Library
Artists: Francis Coiro, Joseph Schork, Donald Forrer, Frank Rutkowski
Sponsor: School Committee
Finished: September 7, 1934

Project No. 33—Trowbridge Memorial Gateway
Site: New Haven, East Rock Park
Artists: Beck and Wilson
Sponsors: Trowbridge family, New Haven Park Board, New Haven Art Commission

Trowbridge Gate Narrative: The Trowbridge family donated $3,000 for a memorial gateway to be constructed on land in East Rock Park. Efforts were made to begin this project in July 1935, and two artists, Beck and Wilson, submitted drawings.

The park board and art commission could not reach a consensus (NHCHS, MS 145, Box 2, Folder DD). The money was entrusted first to the art commission and then to the park board (Philip English, trustee).

In 1973 the original bequest totaled $28,000. The original site had become part of Wilbur Cross High School. The corner of Cold Spring and Orange streets was used in its place.

A citizen proposal (by Annabelle Simon Cahn and architects Felix Drury and James V. Righter) submitted to the City of New Haven led to an architectural competition with nine submissions in 1974 (Herbert I. Newman, Harold Roth, John McGurdy, and Annabelle Simon Cahn, jurors). It was won by a young Yale School of Architecture graduate, Robert Miller, who transformed the brick storage shed as well as modified the berms and corner entrance.

CWA, FERA

Projects Nos. 34, 35, 36—Regicide Plaques
Site: New Haven Center Church, north side
Subject: The regicides Edward Whalley, William Goffe, and John Dixwell, with inscriptions and their coats of arms
Artists: Salvatore Milici and Peter Saldibar
Medium: Slate and white Vermont marble
Dimensions: 50″ × 30″
Sponsors: Center Church
Begun: September 1934

Regicide Plaques Narrative: During the fall of 1934, every effort was made to raise money for these projects, including a donation from the New Haven library board. It became a FERA project in early 1935.

Each plaque contained a two-hundred word summary of the life of each man. They were unveiled on Connecticut Sabbath (October 6, 1935), a service in the Puritan manner of worship to honor the settling of Connecticut three hundred years earlier.

Articles: *Journal Courier*, October 3, 1938
(NHCHS, MS 145, Box 6, Folders A & G)

Project No. 37—Portrait
Subject: Willis K. Stetson, New Haven Public Librarian from 1887 to 1929
Site: New Haven Public Library
Dimensions: 40″ × 32″

Project No. 38—Murals
Site: New Haven, Worthington Hooker Public School
Artist: Ruth Burnett
Sponsor: Parent Teacher Association
Begun: September 1934
Sponsor: Board of Education

Project No. 39—Decorated Wooden Beams
Site: New Haven, Worthington Hooker Public School
Subject: 'Romanesque' ornament
Artists: Francis Coiro, Michele Russo

Project No. 40—Murals
Site: New Haven, Zunder School
Subject: Treasure Island
Artists: Thomas Guidone. Assistants: Frank Rutkowski, Joseph Schork
Medium: Oil on homasote
Dimensions: 6′ × 57′
Begun: September 1934

New Haven, Ivy Street School, panel, *Christopher Columbus* from *American History Series* by Thomas Cavaliere (PWAP Project 42) Photo Archive: NHCHS, Neg. 27,225

Project No. 41—Murals
Site: New Haven, Edgewood School Library
Subject: Life of Hiawatha
Artist: Lois North
Dimensions: 6′ 3″ × 57′ 3″
Sponsor: Parent Teacher Association

Project No. 42—Mural
Site: New Haven, Columbus School Auditorium
Subject: Christopher Columbus
Artist: Michael Russo, Basilio Yurchenko
Dimensions: 10′ × 20′
Sponsor: Board of Education
Begun: August 1934

Project No. 43—Portrait
Site: New Haven Public Library
Subject: Copy of Philip Marriott
Artist: Ferdinand Maiorano

Project No. 44—Mural
Site: New Haven, Ivy Street School, entrance
Subject: The Golden Gate to Knowledge, Fairy Tales and Fables
Artists: Christopher McLaughlin, Thomas Cavaliere
Dimensions: 7′ × 75′
Sponsor: Parent Teacher Association

Project No. 45—Overmantle
Site: East Haddam, Rathbun Library
Artist: W. L. Kihn
Medium: Oil on canvas
Subject: Portrait of Morris Rathbun
Sponsor: The Estate of Morris Rathbun; other materials—PWAP

Project No. 46—Signs
Sites: New Haven Public Schools
Artists: Christopher McLaughlin, Thomas Cavaliere
Sponsor: Board of Education

Project No. 47—Panel
Site: Bethany School
Artists: Michele Martino, Mariano Corda, wood-carver
Medium: Wood
Dimensions: 4′ × 2′ 6″

Project No. 48—Tablet
Subject: Names
Site: Bethany School
Artists: Arthur Schmalz, Mariano Corda
Dimensions: 4′ × 3′

Project No. 49—Mural
Subject: Characters from juvenile fiction
Site: New Haven, Atwater Training School (now Atwater Senior Center), Back of Stage
Artist: A. Reid Winsey
Medium: Tempera on wall board
Dimensions: 29′ 3″ × 7′
Sponsor: Parent Teacher Association

Project No. 50—Exhibit
Site: New Haven Community Chest
Artist: Henry Skreczko

Project No. 51—Plaque
Subject: Portrait of Fire Commissioner M. A. Daly
Site: New Haven Fire Department
Artists: Michele Martino, Mariano Corda

Medium: Mahogany wood
Dimensions: 3′ 6″ × 18″
Sponsor: Fire Commission

Project No. 53—Mural
Site: Ansonia, Pine Manual Training School, woodshop
Subject: Cooking, Sewing, Shipbuilding Carpentry, Drafting, Printing
Artist: Henry Skreczko; dated, 4-29-35
Dimensions: 12′ × 6′

Project No. 54—Mural
Site: New Haven, Roger Sherman School
Subject: Roger Sherman
Artist: Ruth Burnett

Medium: Oil on canvas
Dimensions: 70′ × 6′

Project No. 55—Murals
Site: Hamden, High School
Subject: Early Hamden and its industries
Artists: Salvatore DeMaio. Assistants: Joseph Schork and later Frank Rutkowski
Medium: Oil on canvas
Dimensions: 130′ × 3′ 6″

Project No. 56—Mural
Site: New Haven, Zunder School, Crippled Children's Room
Artists: Frank Rutkowski, Thomas Guidone

Originally there was to have been a portrait of banker George Bassett for Connecticut Savings Bank which was to have been commissioned by the bank commissioners, but evidently approval was not given, and this project slot was used by the Zunder School (now destroyed).

Project No. 57—Second Lunette
Site: New Haven Public Library
Artists: Bancel LaFarge. Assistants: Louis Agostino, Thomas Guidone

Project No. 58—Portrait
Subject: Benjamin Jepson
Site: New Haven, Jepson School
Artists: Michele Martino, Mariano Corda
Medium: Mahogany wood

Project No. 59—Portrait
Subject: Susan B. Sheridan
Site: New Haven, Sheridan School
Artists: Michele Martino, Mariano Corda
Medium: Mahogany wood

Project No. 60—Lunette
Site: New Haven, Troup School library

Project No. 61—Murals
Site: Bridgeport Orphanage
Artist: Donald Forrer

The Treasury Relief Art Project (TRAP)

To supplement the Section of Fine Arts, the Treasury Department established a program on July 25, 1935, known as the Treasury Relief Art Project (TRAP) from funds allocated by the Works Progress Administration, and functioning under

New Haven, Sheridan School, wood plaque, Portrait of Susan B. Sheridan by Michele Martino, Mariano Corda (woodcarver) (FERA Project 59). Photo Archive: NHCHS, Neg. 58

the Emergency Relief Appropriation Act of 1935. TRAP was designed to employ professional artists who were on relief to make murals, sculpture, and individual pictures for federal buildings. These works had to meet federal building standards. The program was administered by Olin Dows from Washington, with Edward Bruce as special assistant to the director of procurement. A number of local artists, including Bancel LaFarge of Hamden and Eugene Savage of the Yale Art School, served as project jurors.

The most extensive work undertaken by the Treasury Department was the decorations of buildings being constructed in Washington, D.C.—especially the buildings of the Federal Triangle and other buildings of the Justice and Post Office departments. But there were also many regional and local projects.

In addition to the Post Office murals, a number of other projects were undertaken in public buildings across the State of Connecticut before TRAP was dissolved on June 30, 1939. The artists working on this project were transferred to Federal One of the WPA.

TRAP Projects

New London, Coast Guard Academy, Library Lounge

Subject:	Coast Guard history
Artist:	Aldis B. Browne (b. Washington, D.C., 1907; Yale Art School, 1933). 8/35–5/37; Assistants: W. Langdon Kihn, 10/35–2/36; Beatrice Cumming, paintings, 11/35–2/37; Robert Galvin (New Haven); Thomas Maraioni (New London), 2/36–4/36
Medium:	Directly on the wall
Dimensions:	10′ × 95′

New London Library, Doors and Pulpit

Artist:	Mariano Corda, woodcarver, 12/35–37 (NHCHS, MS 145, Box 3, Folder CC, TRAP Interim Report, May 1936, p. 31)

TRAP Projects, PWA Housing Projects

Stamford Housing Project

Social Room Mural:	"Characteristic Activities of Stamford"
Architects:	William J. Provost, William Pederson (Stamford)
Artists:	James Daugherty (Westport), 11/35–6/37. Assistant: Thayer Grimes (Westport), 3/36–6/37

Sculpture
Two seven-foot figures for either side of the main common room

Subjects:	Mother and Child; Columbia
Artists:	Henry Kreis, sculptor (Essex) (b. Germany, 1899), 6/37–9/37; Gusta Leino, stonecarver (Niantic), 5/37–2/38; Frank Heine, stonecarver, 5/36–5/37
Medium:	Stone
Administrative Office:	Landscape, Ann Brockman (New York) (NHCHS, MS 145, Box 3, Folder CC, Bulletin 9, Treasury Dept. Art Projects, March 1936, p. 14)
Small Committee Room:	Still Life, Edna Reindell (New York) (NHCHS, MS 145, Box 3, Folder CC, TRAP Interim Report, May 1936, p. 13)
Easel painters:	Walton Blodgett (Stamford); Tracy Kinney (Falls Village), 9/35–2/37

State Department Screen

Five panels:	6′ × 28″ each
Subject:	Indian legends bearing on the changes from winter to spring
Artist:	Lois North (Orange, CT.), 10/35–2/37 (NHCHS, MS 145, Box 3, Folder CC, TRAP Interim Report, May 1936, p. 19)

The Reaffirmation of FERA

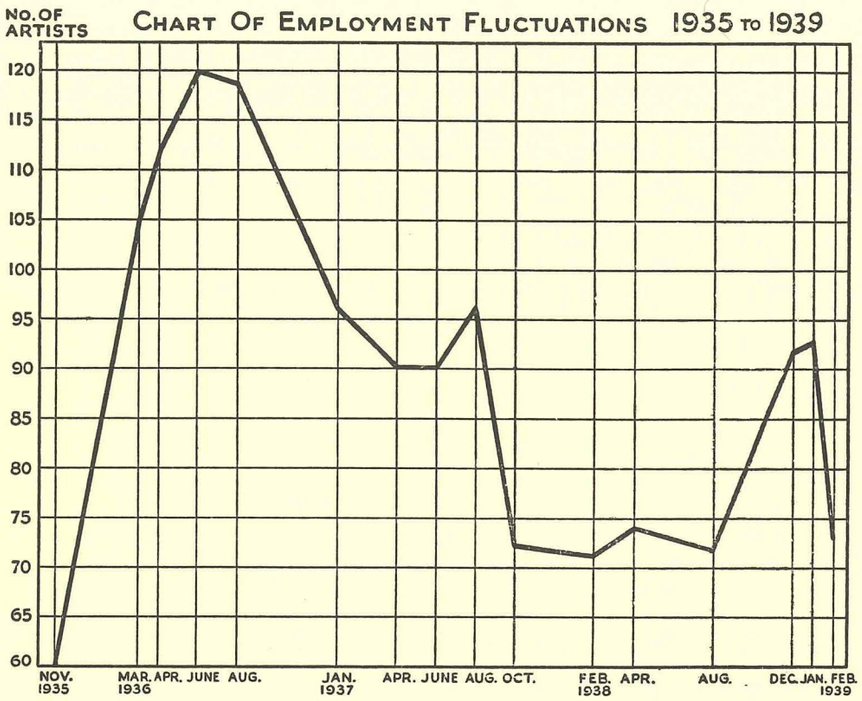
When FERA again assumed responsibility for many of the cultural projects, it was announced as a Section for Professional and Nonmanual Projects under the Work Division. In Connecticut, there had already been some projects for such groups, including an orchestra in Hartford under the ERA work project, for which a requisite sum from the city of Hartford was found for a bandshell in Bushnell Park ($3,700): the orchestra and four string ensembles were discontinued. In Bridgeport, however, the ERA symphony was maintained by popular demand.

Federal One, Works Progress Administration (WPA)

Under the Emergency Relief Act of April 1935, the legislation authorizing the most ambitious relief program and the Works Progress Administration was passed. One clause in the act authorized "assistance to educational, professional and clerical persons; a nation-wide program for useful employment of artists, musicians, actors, entertainers, writers . . . and others in these cultural fields." The Executive Order of May 6, 1935, seemed principally designed to encourage construction projects, but it also included the following clause: "Recommend and carry on small useful projects designed to assure a maximum employment in all agencies." This clause made it possible to establish small white-collar projects organized by Jacob Baker, an aid to Harry Hopkins, administrator for the entire Works Progress Administration.

At first there was some attempt to make the arts projects state-sponsored, but by July it was announced that the WPA would sponsor them from Washington. Federal sponsorship may have become necessary after an interpretation of the Emergency Relief Act held that all projects for educational, professional, and clerical persons were necessarily federal projects entitled to a budgetary allotment

of $300 million. In the beginning of August, Federal One was announced as a unit of the WPA.



The Art Project of the Works Progress Administration: Federal One

The Art Project was founded to employ established artists and train young artists to do socially useful art—be it paintings and sculptures for buildings or posters for educational campaigns. It was felt that public demand through economic support was necessary in the development of American art and an artist needs a public (Holger Cahill, WPA Report on Art Projects, February 1936).

Artists were employed in all phases of public cultural life, from visual aids in public schools to exhibition preparation in museums. Mural projects in public buildings were the most dramatic, but design laboratories, and the Index of American Design, art galleries and art centers, as well as art education, became a significant part of the program (NHCHS, MS 145, Box 3, Folder CC).

Of the more than four million people on relief in March 1935 over 10 percent

were white-collar workers. (Philip Hauser and Bruce Jenkinson, *Workers on Relief in the United States in March, 1935* [Washington, U.S. Government Printing Office, 1938], 2 vols.). Of these, 15 percent belonged to the professional and technical groups, and 20 percent of these were employed in the arts.

Professional and technical workers were given occupational classification numbers from X001 to X999, with everyone from actors to judges given a code number adopted by the WPA in July 1935. These were supposed to be used in assigning people to various projects, but in most instances the system was never fully utilized, and people frequently found themselves listed in areas other than those in which they were most qualified because the chances of getting a job might be easier. Some categories were to prove to be more easily employable while in others, the nature of the project and the requisite skills were more dependent upon the ability of the local administrators to combine the talent with the project-research or otherwise.

The Women's Division had been instrumental in the establishment of professional and nonmanual projects, since more than 20 percent of all women on work relief were employed in related projects.

The first phases of the Federal One program were marked by a certain lack of fiscal control, since there was little programmatic precedent for the projects, and there was frequently the danger that an administrator might exceed the amount of money authorized for the state at any given time. Every effort was made to exercise some constraint—allowing for the different usage of funds for different project units, based on labor use and material costs—especially in the visual arts. To overcome this, funds were allocated on a periodic basis, at first bimonthly and after July 1936, monthly. In turn, the states had to submit project requests on a monthly basis, with all submissions in the same discipline coming at the same time.

At first, the Treasury Department, through the office of the commissioner of accounts and deposits, was principally responsible for the disbursement of funds for the program, but shortly thereafter the WPA was given the appropriations directly. Its own Division of Finance, through its district offices, provided the fiscal controls. Authority rested with the administrator. There were official state and local projects as well as WPA-sponsored federal projects. Federal One projects were initiated by the WPA, which served as the official sponsor, though local groups could become a cooperating sponsor and contribute money or services. Local involvement was not seriously pursued, however, until late in the program, in 1939, when Congress wanted to see some demonstration of local interest in the continuation of these projects (*Federal Art Project Manual,* Holger Cahill, Dir., October 1935; NHCHS, MS 145, Box 3, Folder AA).

Federal One was fiscally responsible to Ellen Woodward, and later Mrs. Kerr, assistant administrator in charge of Women's and Professional Projects.

All people seeking work relief were registered with the United States Employment Service (USES). Federal One administrators drew on this source as well

as on the files of the WPA labor management division, and the procedure for assigning workers was carefully outlined in one of the periodic bulletins which were issued—Bulletin no. 29, Supplement no. 1. When the demands of a particular project taxed the skills of the available personnel, training or retraining was done on the job.

The Federal Art Project in Connecticut started on November 20, 1935, with the transfer of sixty artists from the Public Works of Art Project of the FERA. Wayland W. Williams was state director and James H. P. Conlon, assistant state director—and both remained in these positions throughout most of the project. At the outset there was a coordinating staff of four. It was increased by the appointment of a director of the Index of American Design in February 1936 and two additional clerical staff in December 1935 and July 1936.

Under FERA, volunteers had supervised in the districts where there were concentrations of artists, namely Hartford, Fairfield County, and New Haven. As time went on, the regular Federal Art Project staff took over their functions, especially after a district supervisor and a supervising artist were added in Fairfield County and Hartford. The special FERA bureau funded by the city of New Haven was absorbed by the state WPA.

The WPA state office was in New Haven. For the first eight months of the program it was at 125 Munson Street; but at that location there was only office space, so in July 1936 the Federal Art Project and three other programs moved to 63 Dwight St., where there was storage space, a frame shop, a photography studio, and a gallery with eighty-five running feet of wall space (CSLA, RG 33, Box 309).

Artists during the first nine months of the program were all transfers from other projects, since regulations did not permit people to be assigned who had not been certified prior to November 1, 1935. The maximum number of artists was reached some time about March 15, 1936, and this number, 120, became the state quota. Of these 120, 33 were nonrelief, 4 were staff, and the remainder were artists. Approximately 15 percent were women (13 women, to be exact).

The quota was cut in January 1937 and remained around 90 artists for six months, when it was again reduced to 72. This number was increased to allow for the transfer of artists from TRAP, then being dissolved. The number was raised to 98 again after the economic ''recession'' of 1937–38 and then reduced to 82—a number which remained constant until close to the dissolution of the program.

Some of the best artists in the state had to apply to the project, even though they had been able to make a living by their art prior to 1930. Approximately twelve people working on art projects were not technically skilled and were ultimately reassigned. Almost from the beginning, New Haven youth were used as artists' assistants, as well as framers and cutters. Those with artistic interests were encouraged to attend the WPA recreation art class.

In the beginning, nearly all the painters were employed on mural projects, in keeping with earlier relief programs. Under the WPA, however, the introduction of the category of easel paintings, which could be allocated to public institutions, made it possible for artists who had turned to mural projects (even though they had no training in this field) to return to easel painting. The number of mural projects fell. Public interest in easel paintings had to be developed, and the Federal Art Project undertook to do this through publicity and public exhibitions. Approximately one hundred exhibitions were held in slightly more than three years. These not only enabled public officials to see the work, but also brought the work of the project before the public. These efforts were enhanced by systematic publicity, which was started in August 1936 when a writer was transferred from the Writers Project. News releases were issued on a regular basis. By 1939, more than two hundred public institutions throughout the state had received works in various media.

Although there was some early effort in the program to alter the number of hours required of individual artists, by March 1936 all workers on Federal One were required to work a minimum of 120 hours per month. Any preferential treatment concerning working conditions within the program was denied after two years. This reinforced the general purpose of the WPA as a program directed principally toward the employment of unskilled labor. That the programmatic results of Federal One were as impressive as they were over the course of the years that each segment was in operation is a true testimony to the persistence of the administrators to demand and receive excellence in the project endeavors.

WPA projects had to fulfill the following conditions:

1. The authorization of local sponsors
2. General public usefulness
3. Not interfere with private employment
4. Be undertaken by the available workers eligible for WPA
5. Not use excessive materials as compared with labor
6. Be completed within a fiscal year (WPA depended on annual grants)
7. Use public property

There were a few restrictions in the beginning, but after 1939, in the wake of some criticism, several cultural projects were eliminated or severely curtailed, including theater projects and projects for artists, writers, and musicians.

WPA wages differed according to classification of worker—skilled, intermediate skilled, professional, and technical—and according to national regions—wages in the South being generally lower than in the North—ranging from a low of $19.00 to a high of $94.00 per month. However, average monthly wages never rose above $60.00 throughout the entire program because many were not allowed to work the full quota of time allowed.

Between August 1935 and 1941 work was given to over 8,000,000 people (or one-fifth of all workers in the country). The average number on the rolls monthly was 2,100,000 people, but at its height in November 1937, 3,238,000 people were employed. There were still more than a million and a half people on WPA when World War II began in September 1939, and despite the increased involvement of the labor force in the war effort, the program was not ended until 1944.

While artists were allowed to work on their own, they were periodically asked to bring in their canvases, especially from 1939 onward. Numerous paintings of the more effective artists were placed in public institutions throughout the state. The works of others were found wanting, were rejected and destroyed between 1939 and 1941.

By 1941, the shift in program emphasis led to several educational programs. In Hartford, for example, the Adult Education Center housed in Hartford Public High School was designed for adults in a broad spectrum of unfocused informal postschool training in languages (Spanish, Italian), law, drama, music, piano, typing, and social dancing. Salaries were paid by the federal government and equipment was provided by the Hartford Board of Education.

There was also an adult guidance service, a woodworking shop, an upholstery class, a Negro Community Program in homemaking, a nature study program, several nursery units as well as a defense training program. The State Department of Education allocated funds from a federal grant for the programs approved by Hartford Board of Education, including playground improvement.

Aspects of the federal program never became part of the Connecticut program. Art education was undertaken in a somewhat lackadaisical fashion; community art centers—part of the art center movement—along with community art galleries were never part of the Connecticut cultural scene: exhibitions were housed in university galleries, such as those at Wesleyan and Yale University.

The Index of American Design

The greatest concentration of employment was in the professional and technical areas, and jobs were held by "artists who are experienced in their skill and who are capable of producing creative work of a high standard of excellence." For artists who were not sufficiently trained, teaching and training courses were instituted, and in some cases individuals were employed in an apprentice capacity along with more skilled artists or were given less elaborate tasks—a form of on-the-job training. This practice was best demonstrated by the Index of American Design, where skilled and less skilled workers were employed in a large visual arts venture which documented the history of American design.

The Index was essentially a copying and editing project—a research project with a practical purpose. It was the most important visual research project ever undertaken in America. When the program was ended, the illustrations were sent to the Metropolitan Museum in New York in 1942. In 1944 the artwork was transferred to the National Gallery of Art in Washington, D.C.

The project had grown out of an interest "to make an historical, pictorial record of the daily life of the American people." Its aim was to record material of historical significance—some of which stood in danger of being lost—and to gather a body of traditional material which could form a corpus [the basis of an organic development] of American design that could be accessible to artists, designers, manufacturers, museums, libraries, and art schools while giving work to unemployed artists. The Index became a Federal Art Project in January 1936 under the supervision of Ruth Reeves, a New York textile designer. Works in private collections as well as those in public institutions were documented, and over 20,000 Index plates were produced.

In Connecticut, over 1,000 renderings were made by state artists (CSLA, RG 33, Box 305), and more were made by New York artists working in Connecticut public collections. They recorded aspects of Connecticut decorative arts from interior and exterior architectural decoration to woodcarvings and textiles.

Approximately a dozen Connecticut artists were actively engaged on the project, including Jerome Hoxie, Ray Holden, Alvin Gully, John Matulis, Harold Merriam, Fred Weiss, Martin Partyka, Miriam Solomon, Michael Lauretano. Some, like John Matulis and Alvin Gully, were artistically agile and were able to lovingly illustrate and interpret their projects and objects in credible ways (see, for example NGA, IAD, Conn. Wood Carving 4, Windham Bacchus by Alvin Gully, and Conn. Wood Carving 19-23 of Circus Parade Wagon Figures by John Matulis as well as textile renderings by Martha Elliott). Others made adequate and competent transpositions, as in the pen-and-ink renderings of silver and architecture by Jerome Hoxie (NGA, IAD, Conn. Ar. 18-30). But some artists were less skilled, and when they are compared with artists working on the same classification of image elsewhere, they do not stand up as well.

Artists on the Connecticut Works Progress Administration, Federal One Art Project

P (Painter) S (Sculptor) M (Muralist) I (Illustrator, Index of American Design) G (Graphic Artist)

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
Albert, Ernest	P	New Canaan	7/1935–1938
Agostini, Louis	M	New Haven	1936–1938 Projects: Milford High School (They Shall Pass This Way But Once)
Ades, Edward	P		5/1935
Angeletti, Nicolas	P	Hartford	7/1938–1/1940
Avison, George	M	Rowayton	11/1935–8/1940 Projects: Norwalk High School (3 Sports Panels); Fairfield, Roger Ludlow High School (Manpower Behind the Student); Norwalk, Rowayton Library (Packet Day at Five Mile River)
Ayers, Austin	P	New Haven	5/1941
Austin, Wendell	M	Milford	11/1935–12/1937 Projects: Winsted, Central School (Gulliver's Travels)

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
Bellis, Daisy	P	New Haven	7/1936–1938
Benson, Leslie	P	Norwalk	10/1938–9/1939
Benoit, Edward	I	New Haven	
Banever, Gilbert	M	New Haven	12/1937– Project: City of New Haven (Purchase of New Haven Colony)
Bellin, Milton	P	South Norwalk	4/1936–10/1938
Blahitka, Mary	M	New Haven	1/1940 Projects: Hartford, Lawrence School
Backstron, John W.	P	Meriden	7/1938
Barbour, Harold	P, M	Higganum	11/1935 Projects: Portland, High School (Portland Shipyard and Quarry); Hartford, Children's Village (Nursery Rhymes)
Boyer, Ralph	G, M	Westport	11/1935–9/1938 Projects: Westport, High School (American Literature and History)
Brewster, George	S	Stamford	10/1936
Brown, Samuel E.	P	Wilton	11/1935–9/1938
Burdick, John E.	S	Clintonville	12/1935
Burgoyne, Benjamin	framer	New Haven	5/1938
Butler, Frank	sign maker	New Haven	8/1936
Covelli, Vito	P	Winsted	11/1936—150 works
Cuming, Beatrice	P	New London	3/1937–1939
Carroll, Leon	P		
Cavaliere, Thomas	P, M	New Haven	8/1936 Projects: New Haven, Ivy St. School (American History)
Cirigliano, Frank	P	Hartford	7/1940
Conlon, James	P		1/1939
Corda, Mariano	S	New Haven	1937–1939
Curry, John Steuart	M	Westport (?)	1/1936–12/1936 Projects: Norwalk, New High School (Norwalk Industries)
Doerfler, Isabella	P	Short Beach	1936–1941
Daugherty, James	M	Weston	6/1937–7/1938 Projects: Bridgeport Protestant Children's Home; Danbury, High School, (Danbury Hat Industry)
DeCarlo, Victor	P		1939?
Dolmith, Rex	P	Stamford	3/1936–3/1937
DeMaio, Salvatore	P, M	Mt. Carmel	11/1935–8/1939

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
			Projects: Hamden High School (History of Hamden); New Haven Second Regiment Armory (Landing of John Davenport)
Dahler, Warren	P, M		1/1936–3/1936 Projects: Norwalk, Old High School (Steam Room in a Hat Factory)
Dunkle, Murna		Lime Rock	7/1940–2/1941
Earle, George	P	Stratford	7/1938–5/1941
Elliot, Martha	I	North Haven	9/1938–10/1940
Elder, Arthur	M	Westport	11/1936–12/1937 Projects: Westport, Greens Farms School (Pequot Indians); Westport, Town Clerk's Office (Historical Map)
Forrer, Donald	M	New Haven	11/1935–5/1938 Projects: New Haven, Board of Health (History of Public Health)
Flynn, Lawrence	I	New Haven	2/1936–6/1939
Field, Rebecca	M	West Hartford	11/1935–1/1938
Guidone, Thomas	P, M	New Haven	11/1935–7/1940 Projects: Public Library (Pageant of New Haven); New Haven Community Chest (Social Work)
Galvin, Paul	P		1936
Galvin, Robert	P	New Haven	8/1937–7/1938
Gesner, Frank	P, M		11/1935–2/1937 Projects: Wethersfield, High School (Historical Map)
Gruelle, Justin	M		3/1936–12/1937 Projects: Norwalk, Central Junior High School (Arthurian Themes)
Gregg, Laicita	M	Wilton	3/1936–9/1936 Projects: Weston, Hurlbutt School (Cinderella; Heidi); Stamford, Town Hall (Connecticut Landscapes); New Haven, Woolsey School (The Regicides); Wilton, The Wilton School (A Colonial Kitchen)
Goldie, James	P		1936–1938
Gully, Alvin	I, tech. asst.	New Haven	

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
Hackney, Malcolm	I	New Haven	8/1938–6/1939
Haley, Duane	P	Stratford	1/1940–7/1940
Hannan, Eugene	S	Westport	11/1935–11/1938
Hardy, Merlin C.	P	Middletown	12/1937–7/1938
Harlow, Robert E.	P	Kettletown/ Waterbury	7/1938–11/1940
Harris, George F.	P	Winchester	12/1936
Heath, Howard	G, M	Norwalk	11/1935– Projects: Stamford Town Hall (Watercolor Series); Weston, Hurlbutt High School (The Growth of Industry); Westport, Town Hall, Court Room (The Administration of a Modern Community); Weston, Hurlbutt
Heurlin, Colcord	M		11/1935–9/1936 Projects: Westport, Bedford Elementary School (Arctic Life)
Holden, Ray	I	Sterling	3/1936–1/1937
Howard, Len	stained glass	Kent	6/1936 Projects: New Milford High School
Hoxie, Jerome	P, I	Stonington	4/1936–6/1941
Hull, Arthur	M	Norwalk	3/1935–9/1938 Projects: Darien High School (Connecticut History and Industry); Weston, Hurlbutt School (Age of Chivalry); Norwalk High School (Marco Polo)
Humphrey, David W.	M	Darien	11/1935–1/1939 Projects: Hamden High School (Early Post Road); Stamford, Cove School (The House)
Hunter, Frank	M	New Haven (?)	2/1936–5/1936 Projects: Milford, Myrtle Beach Fire House (Milford Map)
Hart, Ernest H.	M	North Haven	2/1936– Projects: New Haven County Jail; West Haven Fire House (Map); New Haven, Troup Junior High School (Philosophers); New Haven, Community Chest (History of Social Work)
Jones, Albertus	P	South Windsor	3/1936–

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
Katzenstein, Irving	P	Hartford	3/1936–5/1940
Keeler, Rolston	P	Bethel	11/1935–3/1941
Kelsey, Luman	ceramics	North Canton	6/1939–10/1940
Kinney, Troy	P	Winsted/Falls Village	8/1937–11/1937
Korder, Walter	M		Projects: Hartford, William Hall High School (Progressive Stages in New England History)
Kuhlberg, Webster	P	Westport	10/1940–5/1941
Killam, Walt	P	Noanck	12/1938–4/1941
Labrecque, Louis	M	Hartford	12/1935–11/1937 Projects: Hartford, Municipal Hospital (Noah's Ark); Hartford, Northwest School (Kipling's Jungle Stories)
Lagana, Philip	S		11/1935–12/1936
Lambdin, Robert	M		5/1936–6/1937 Projects: Westport, Bedford Elementary School (The Spirit of Adventure)
Lang, James	S, M	New Haven (?)	5/1936–6/1940 Projects: Norwalk, Benjamin Franklin High School (Explorers)
Lauretano, Michael	D	New Haven	8/1938–12/1940
Lawson, Katherine	S	Norwalk	4/1936–6/1938
Little, Nathaniel	P	Mystic	5/1940–4/1941
Lyons, Matthew	P	Bridgeport	2/1938–5/1940
Marinko, George	P	Waterbury	10/1938–5/1940
Martino, Michele	S	New Haven	Projects: New Haven, Roger Sherman School, Sheriden Junior High, Webster School (Reliefs)
Matulis, John	I	New Britain	3/1936–11/1940
McCracken, William	M	Stratford	12/1935– Projects: Bridgeport, Normal School (Bridgeport Centennial); Stratford, Town Hall Council Room (Landing of the Founders); Bridgeport, Public Library, Children's Room (Children's Books); Bridgeport, Pleasure Beach Park, Children's Playground and Shooting Gallery (Decoration); Bridgeport, Newfield Branch Library (Gutenberg and Ivanhoe)

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
McCutheon, Albert	M	Middletown	11/1935 & 2/1937–4/1939 Projects: Middletown, Woodrow Wilson High School (Epic of Middletown); Hartford, Municipal Air Terminus (Spirit of Flight)
McFarland, Mae	M	Darien	1/1936–5/1936 Projects: Darien, The Hindley School (Six Swans)
McKillop, William	P	Kent	±1937
McLaughlin, Christopher	M	New Haven (?)	11/1935–9/1936 Projects: East Haven, The Tuttle School (Raggedy Ann)
McManus, James	P	Hartford	10/1938–7/1940
Michalczyk, Casimer	P	Madison	3/1941–4/1941
Monson, Edith	P	Hartford	7/1939–6/1940
Metelli, Guido	I	Hartford	9/1938–1/1939
Milici, Salvatore	M	New Haven	2/1936–7/1937 Projects: New Haven, Second Regimental Armory (Demanding the Keys to the Powder House)
Monaghan, Theodore	S, M	Hartford	11/1935–12/1940 Projects: Hartford, Superior Court, County Courthouse Reliefs; East Hartford, Town Hall Courtroom (Justice, Law Enforcement, Enlightenment); West Hartford, Edward Morley School (The House That Jack Built), with Ralph Nelson; Hartford, Bushnell Park (Nativity Set); Hartford, Lawrence St. School (Nursery Rhymes)
Meek, Clifton	ironmonger	Norwalk	11/1935–3/1938 Projects: Norwalk, Washington, Broad River, Benjamin Franklin Schools
Merriam, Harold	I	New Haven	2/1936–6/1938
Nelson, Ralph	M	Wilton	11/1935–5/1941 Projects: East Hartford, High School (Connecticut History and Industry); Georgetown, Georgetown School (Early Weaving);

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
			Georgetown, Gilbert and Bennett School (The Birth of Industry); Wethersfield, Ridge Road School (Man in Stocks; Man in Pillory); Wethersfield, Gov. Thomas Welles School (Public Market); Wethersfield, Charles Wright School (Indian Invitation); Wethersfield, Francis Stillman School (10 Settlers in Wethersfield); West Hartford, Edward Morlem School (House That Jack Built)
Nichols, Spencer	P	Kent	8/1940–
North, Lois	M	Orange	3/1937–4/1940 Projects: Ansonia High School (Life of David Humphreys)
Pace, Canio	S	Waterbury	8/1940–5/1941
Palmer, Delos	M	Stamford	1/1936–12/1936 Projects: Stamford, Willard School (Children Playing Sports)
Partyka, Martin	I	New Britain	3/1936–2/1939
Parys, Alfred	I	New Britain	10/1938–1/1940
Pavia, Philip	S		3/1936–2/1937
Peterson, Fred	I	Bridgeport	6/1936–4/1937
Popolizio, Vincent	P	New Haven	10/1939–6/1940
Paddock, Willard	M	South Kent	11/1935–4/1940 Projects: New Milford, High School (The Outlook of Education)
Pollock, James A.	P	Essex	12/1940–4/1941
Rackliffe, Howard	P	New Britain	3/1941–4/1941
Raymond, Frank	P	Stonington	5/1937–6/1939
Reilly, Paul ('Bud')	P	Bridgeport	11/1935–8/1941
Richter, Mischa	P	Darien	1/1940–2/1941
Ridolfo, James	P	Hartford	10/1938–1/1939
Rossi, Girard	S	Hartford	11/1939–12/1940
Rossi, Vincent	S	Hartford	4/1937–12/1940
Rummler, Alexander	M	Norwalk	12/1935–4/1938 Projects: Norwalk, New Norwalk High School Cafeteria (Oyster Industry Murals); Norwalk, High School (Danbury Fair; Connecticut Harvest Scenes)
Rutkowski, Frank	M	Hamden	11/1935–2/1941 Projects: Hamden High School (History of Hamden);

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
			Mansfield State Hospital (Wild Animals; Heroes of American History); New Haven, Troup Junior High School (Amistad Captives; Founders of Yale); Milford High School (They Shall Pass This Way But Once); New Britain High School (American History—DeMaio design)
Ruby, Albert	P	Hamden	11/1938–9/1939
Saling, Paul	P	Westbrook	12/1926–1/1937
Shellhase, George	P	Rowayton	11/1939–4/1941
Soderberg, Yngve	P	Mystic	5/1940–5/1941
Stavola, Jerome	P	Hartford	1/1940–4/1941
Scarrozzo, Joseph	M	Hamden	11/1938–9/1939 Projects: New Britain, Nathan Hale Junior High School (Early Life of Nathan Hale)
Schlichting, Heinrich	M	Darien	11/1935–5/1939 Projects: Stamford, High School (The Eternal Task of Youth); Stamford, Springdale School (Blowing Bubbles); Stamford, Center School; Stamford, Willard School (Feathered Friends); Stamford, Hart School (Flowering Dogwood)
Schmitt, Carl	P	Hartford/ Meriden	7/1939–7/1940
Schork, Joseph	M	New Haven	11/1935– Projects: Mansfield, State Hospital (Wild Animal Life); New Haven, Quinnipiac Council Boy Scouts (Boy Scouts)
Schwartz, Rubin	P		12/1936
Sears, Elinor	P		12/1935–11/1936
Skidmore, Arta	M	Saugatuck/ Westport	11/1935–1/1941 Projects: Westport Elementary Schools (Aesop's Fables; Nature Paintings)
Skreczko, Henry	M	Shelton	1/1936–10/1938 Projects: Shelton, High School (Purchase of Land)

Artist	*Medium*	*Domicile*	*Mural Projects & Dates*
Smith, Phillip	P, M, I	Hartford	12/1935– Projects: Hartford, Pope Park Community Center (Sports); Hartford, Southwest School (Dance of the Children)
Solomon, Miriam	G, I	New Haven	1941/42
Steinhart, Walter	framer		9/1939–4/1940
Stephenson, Eunice	M	Stamford (?)	1/1939– Projects: Stamford, Julia Stark School (Nursery Tales)
Sullivan, Francis	P	Hartford	7/1939–
Thew, Robert G.	S		6/1937– Projects: Westport, New High School Unit (History of Writing Plaques)
Thorsen, Lars	P		1/1940–4/1941
Thwing, Francis	M	Hartford (?)	2/1936–6/1937 Projects: Newington, Home for Crippled Children (Elephant Act); Hartford, Children's Village (Aesop's Fables); Hartford, Kinsella School (Jungle Animals)
Tillinghast, Archie	P	Westerly, R.I.	7/1938–6/1940
Tomlinson, Henry W.	P	Salisbury	12/1935–4/1941
Townshend, Harry	M	Norwalk	11/1935–3/1941 Projects: Norwalk, Benjamin Franklin Junior High School (First Norwalk Settlers; Modern Norwalk)
Vetter, Cornelia	M	Hartford	2/1939 Projects: Hartford, Juvenile Court (Enlightenment)
Woodson, Max	P	West Haven	2/1938–11/1939
Wakeman, Robert C.	S		3/1936 Projects: ''Philosophy'' 4′ × 19′
Waterbury, Blanche	I	Wilton	3/1936–4/1936
Weiland, James	P	Lyme	11/1935–12/1938 Projects: Official portraits around the state
Weiss, Fred	I	Stamford	7/1936–8/1936
Weld, Howard	I	Darien	11/1935–7/1938
West, George	signs	New Haven	12/1935–7/1936
Wright, Frederick		East Hartford	8/1938–11/1938

New Haven, Fair Haven Middle School, Governor Theophilus Eaton and surveyor John Brockett, detail, by Vincent Mondo. Shown: Vincent Mondo and Lois North (PWAP Project 6) Photo Archive: NHCHS, Whitney Library, MS. 145

Treasury Department, Section of Painting and Sculpture

The Section of Painting and Sculpture was created on October 16, 1934, within the Procurement Division of the Public Works Branch of the Treasury Department. This section selected artists by public competition to decorate new federal buildings and employed artists based on competence rather than financial need. Approximately 1 percent of the total cost of each building was reserved for its decoration. The Section held open, anonymous competitions on national, regional, state, and local levels, open to all eligible artists. Juries of artists and sculptors unattached to the Section judged each competition. The aim was to secure murals and sculpture of distinguished quality. Works of art were also acquired by direct contract or by direct purchase and installed in new federal buildings. The programs never had the same publicity as the Public Works of Art Project (PWAP) or the Federal Art Project (WPA), but at its conclusion in 1942 over a thousand federal buildings had been decorated by murals and sculpture awarded through competitions. The emphasis was on the American experience and heritage. Local subject matter was encouraged, as was the use of local talent.

Artists were provided with a general statement about topic selection, but after that, the details were arranged between the artist, the community, and the commissioning agency.

The name of the program was changed to the Section of Fine Arts on October 13, 1938. Under a reorganization plan on July 1, 1939, the Section of Fine Arts was incorporated into the Public Buildings Administration, which in turn was placed under the General Services Administration on July 1, 1949. The Section of Fine Arts ceased to function as an active unit in July 1943.

There were close to thirty post office projects across the state, responding to public interest and local history (see Appendix for projects).

Inventory: Section of Fine Arts, Public Buildings Administration, Federal Works Agency

Connecticut Post Office Murals

Bridgeport Post Office

Subject:	The important manufacturing industries of Bridgeport, 1936
Site:	Three murals on the north wall of the public lobby
Artist:	Arthur Covey (Torrington, CT), as a result of a Section of Fine Arts competition
Date:	1936
Dimensions:	8 ′ 8″ × 3′ 6″; 4′ 4″ × 3′ 6″ (2)
Biography:	Arthur Covey (born: Bloomington, Illinois, 1877). Studied: The Art Institute of Chicago under Vanderpoel, Frank Duveneck, and Gary Melchers. Also in Munich. From 1905 to 1908 he worked in London as an assistant to Frank Brangwyn and as instructor in the London School of Art. He was instructor in mural painting at the National Academy of Design and Art School

in New York City. His other work for the Section of Fine Arts in Connecticut included murals for the Torrington, Connecticut Post Office.

History of the Post, 1936

Site: Three mural panels on the south wall of the public lobby
Artist: Robert Lambdin (Westport, CT)
Dimensions: 8′ 3″ × 3′ 6″; 4′ 4″ × 3′ 6″
Description: Central panel: A stagecoach crossing the bridge for which Bridgeport was named. In the background are an airplane and a modern streamlined train. Left panel: A group of contemporary letter carriers and in the distance an eighteenth-century mail carrier. Right panel: Mail sorters and a letter cancelling machine. In the background is a representation of the first Bridgeport Post Office.
Biography: Robert L. Lambdin (born: Dighton, Kansas, 1886). Studied: Read Art School, Denver; painting at the Kansas City Art Institute under Charles Wilimousky. He was feature illustrator on the *Kansas City Star*. In New York City he did illustrations for leading magazines. Other Connecticut mural panels: Saugatuck School and Bedford Elementary School in Westport.

Clinton Post Office

Subject: The Post Road in Connecticut
Site: Mural over postmaster's door with factory on left and view of the sea
Artist: William Meyerowitz (New York City). He received his commission as a result of an Honorable Mention in a Section of Fine Arts competition.
Date: 1932
Dimensions: 12′ × 4′ 6″
Biography: William Meyerowitz (born: Russia, 1898). Studied: The National Academy of Design in New York.

East Hartford Post Office

Subject: ''The Stop of Hooker's Band in East Hartford before Crossing the River''
Site: Over the superintendent's door
Artist: Alton Tobey (Hartford)
Medium: Egg tempera on prepared plaster wall
Date: October 1939–April 1940
Dimensions: 14′ × 5′ 8″
Description: In order to obtain civil rights for nonchurch members, the Reverend Thomas Hooker led his congregants away from Cambridge, Massachusetts, and founded the cities of Hartford, Windsor, and Wethersfield. This mural depicts Thomas Hooker speaking to his people before crossing the river at twilight to a site which was to be Hartford. Right of Hooker is the Reverend Samuel Stone, whose birthplace, Hertford, England, was used in naming the new settlement, and next to him is John Haynes and Mrs. Hooker. The figure in the short coat is Mr. Goodwin, founder of an influential Hartford family.

This project was the Connecticut Candidate for the 48 States Competition. The jury (Maurice Sterne, Olin Dows, Edgar Miller and Henry Varnum Poor) selected the work of Alton S. Tobey (Hartford, CT). His subject was done in egg tempera on a prepared lobby wall in the early months of 1940. Tobey recommended ''kneaded erasers or bread crumbs'' be used in cleaning the surface, (National Archives RG 133, Box 298)—techniques very much in vogue at the time.

Biography: Alton S. Tobey (born: Middletown, Connecticut, 1914). He attended children's art classes at the Metropolitan Museum in New York and the Yale School of Fine Arts (1932 to 1937 on scholarships—B.F.A. 1937). Tobey won his commission as a result of the Section of Fine Arts 48 States Competition.

Fairfield Post Office—Mural

Subject: ''Tempora Mutantur Et Nos Mutamur In Illis''
Artist: Alice Flint (New York)
Date: Begun February 1936, completed and installed November 1937
Dimensions: 4′ 6″ × 12′ 6″
Medium: Oil on canvas

There was some difficulty finding an appropriate artist for this project. Various artists turned down or were turned down for this assignment before Alice Flint of New York City accepted the decoration. She was paid $700. (NA, RG 133, Box 298).

Description: ''Times Change and We Change With Them'' shows the day of horse-drawn vehicles, and includes mounted horses, open carriages, military uniforms, and multicolored flags. The church and the eagle in either corner symbolize the religion and patriotism of the early days of New England.
Biography: Alice Flint (born: Rochester, New York). Studied: Some instruction by her uncle, Arthur Chamberlain, the landscape painter. Studied also with George Luks and with André Lhote in Paris. She exhibited frequently in New York City and was represented in several private collections.

Greenwich Post Office

Subject: Old Days in Greenwich—The Packet Sails for Greenwich, 1639
Artist: Victoria Huntley (New Jersey)
Date: Begun December 1938, completed December 1939
Dimensions: 11′ × 10′
Medium: Mixed media on canvas (oil and tempera)

Based on designs submitted in the Bronx (New York) Post Office mural competition, Victoria Huntley of West Cornwall was recommended for the mural decoration of the Greenwich Post Office. She was paid $1,000.

Description: Greenwich was settled in 1640. The mural depicts a group of early settlers bringing their produce of potatoes, cattle, and furs to the bay for shipment. The packet sloop waiting at the stone dock will carry their wares to be sold in New York. The young mother and her son have come to watch the ship

set forth. A young Puritan farmer pulls a balky calf and an older man carries a basket of potatoes on his back. Two Dutch traders carry fur pelts flung over their shoulders and a girl attempts to drive her recalcitrant geese to the ship.

Biography: Victoria Hutson Huntley (born: Hasbrouck Heights, New Jersey, 1900). She studied at the Art Students League in New York under Sloan, Bridgeman, Luks, and Weber. For two years she was professor of fine arts in the College of Industrial Arts in Denton, Texas, and taught painting and drawing at the Birch-Wathen School in New York.

Lakeville Post Office

Subject: The Forge of Ethan Allen
Artist: George Cox (Iowa City, Iowa)
Date: Begun, February 1942; installed, November 1942
Dimensions: 12′ × 5′ 6″
Medium: Oil on canvas

Based on designs submitted for the Washington, D.C., Social Security Cafeteria Mural Competition, George Cox of Iowa City, Iowa, was invited to design the Lakeville, Connecticut Post Office. He received $800. Cox chose one of the principal activities of the town during the Revolutionary period as the subject. Lakeville had the only iron mine in New England—the forge was worked by Ethan Allen. The decoration centered around the making of cannon balls. Cox was going to use casein and glyptol emulsion on gesso panel, but due to the expense of shipping he revised his work to oil on primed Belgian linen. The work was installed in November 1942 in the final moments of the Section program.

Madison Post Office

Subject: Farmers Gathering Seaweed After A Storm
Artist: William Abbott Cheever (Andover, MA)
Date: January 1940–April 1940
Dimensions: 12′ × 6′
Medium: Tempera on canvas

Based on designs submitted to the 48 States Competition, William Cheever of Andover, Massachusetts, was invited in January 1940 to submit designs for the Madison Post Office public lobby 12′ × 6′ wall (NA, RG 133, Box 298). He was paid $800. Cheever chose to reconstruct an agricultural theme, depicting colonial farmers of the Madison region gathering seaweed on the shores of the Sound to enrich the soil (*Hartford Courant*, May 20, 1940). The work was based on a series of sketches Cheever made in England showing the young farmers gathering the seaweed after a storm when the work is done. For Cheever this typified the hardships ''early settlers were willing to endure to establish their homes in a free land.'' The work has some of the expressionist qualities of European painting tempered through the American experience.

Middletown Post Office

A mural was contemplated for Middletown, but no funds were available in September 1941 for new projects.

New Haven Westville Post Office

Subject: Pursuit of the Regicides
Artist: Karl Anderson (Westport, CT)
Date: August 1938–April 1939
Dimensions: 13′ 10″ × 5′
Medium:

Section of Fine Arts archives indicate the mural was estimated at $13.00 per square foot (total cost: $700). The building (cost: $73,400) was still under construction in June 1938 when the mural decoration was given to Karl Anderson (Westport) as a result of the National Post Office Competition, Section of Painting and Sculpture of the Treasury Dept. (NA, RG 133, Box 298).

Preliminary designs were submitted to Edward Rowan, superintendent of paintings and sculpture, by August 1938. After the composition and subject matter were given a professional critique, a contract was signed in November 1938. The mural was completed by January 1939 and authorization was given for its installation in April 1939. After suggested changes to the panther and the cave were made by the painter, the mural was given a mat varnish at a later date.

New London Post Office

Subject: Old Time Whaling Scenes: ''Morning Watch,'' ''Cutting Up, Midday,'' ''Furling Sail, Sunset''
Artist: Thomas LaFarge
Date: July 1935–April 1938
Dimensions: Four panels each 14′ 3″ × 3′
Medium: Oil(?) on canvas

The murals for the New London Post Office consisted of four panels on the east and west walls of the lobby—each panel was 14′ 3″ × 3′ high. An amount totaling $4,437 was allocated for painting and installation. Before the Section of Fine Arts was well organized, the architects for the building, Payne and Keefe, recommended two artists, Van Cott and Schilling (NHCHS, MS 145, Box 1, Folder FF), but Theodore Sizer (committee chairman) and Wayland Williams felt that running a competition limited to Connecticut artists would be more effective (NA, RG 133, Box 298). The subject matter was to bear on either postal or local history.

Forty Connecticut painters were invited to submit. Only three sets of sketches met the requirements. Among the submitting artists were Lars Thorsen (Noanck marine painter), James Daugherty, Aldis Browne, and Don Forrer. The award was given to Thomas LaFarge, son of artist Bancel LaFarge, and grandson of John LaFarge (Mount Carmel). (Bulletin, Section of Painting and Sculpture #5, September 1935). It was a unanimous decision, and a contract was given in July 1935. LaFarge petitioned to have the subject changed to reflect the whaling industry, and in a highly articulate painting style his work shows whalers hauling in and cutting up whale blubber.

It took him a long time to complete the assignment, and in January 1937, LaFarge was awarded a time extension; he completed the series by April 1938.

New Milford Post Office

Subject: ''The Post''
Artist: Mildred Jerome (Newark, New Jersey)
Date: April 1936–July 1938
Dimensions: 3′ 6″ × 4′ 6″
Medium: Teakwood relief
Cost: $480.00

Norwalk Post Office

Subject: Building Norwalk
Artist: Arnold Blanch
Date: 1938
Dimensions: 13′ 10″ × 6′ 8″
Medium: Oil on canvas

Norwich Post Office

Subject: ''Taking Up Arms—1776''
Artist: George Kanelous (Brooklyn, NY)
Date: October 1939–July 1940
Dimensions: 11′ 5″ × 9′ 5″
Medium: Egg tempera on gessoed wall
Cost: $1,800.00

Based on designs submitted to the St. Louis, Missouri, Post Office mural competition, George Kanelous of Brooklyn, New York, was given the commission for the public lobby mural. Some controversy arose over the use of the flag as a drape over the door.

Description: The work was dedicated to Norwich citizens who fought in the American Revolution. A group of farmers leave their work in the fields to take up arms in the fight for American independence. In the background is the town of Norwich as it was at that time. With its fine harbor and ships, Norwich played an important part in navigation and ship building during the Revolution.
Biography: Born in Montevideo, Uruguay, in 1915, George Kanelous came to this country at the age of three. He attended the Art Students League in New York. A scholarship student, he studied painting under Kuniyoshi and George Grosz.

Oakville Post Office

Subject: Town Picnic with local church and factory in background
Site: Postmaster's door
Artist: Theodore Barbarossa (New York)
Date: 1941
Dimensions: 5′ 3″ × 3′ 3″
Medium: Wood relief sculpture
Cost: $730.00

Based on a model submitted to the Evanston, Illinois, Post Office competition, Theodore Barbarossa of New York was invited to create a sculpture relief in Oakville.

Portland Post Office

Subject: ''Shade Grown Tobacco''
Site: Over postmaster's door
Artist: August Mecklem (Woodstock, NY)
Date: November 1942
Dimensions: 10′ 9″ × 4′ 6″
Medium: Oil on canvas

August Mecklem of Woodstock, New York, was invited to design a mural 10′ 9″ × 4′ 6″. He was paid $700. Mecklem used the theme of ''Shade Grown Tobacco.'' His choice was partially based on his visit to Portland and the mural decoration he saw on the walls of the new high school auditorium painted under the WPA and devoted to phases of Portland industrial history (NA, RG 133, Box 298; Letter, February 21, 1942).

Shelton Post Office

Subject: River Landscape Using the Housatonic Power Dam constructed between 1867 and 1869
Artist: Frede Vidar
Date: 1939–1940
Dimensions: 14′ × 4′ 6″
Medium: Oil on canvas
Description: The mural depicts a panoramic view of the Housatonic Dam as seen from the Shelton side of the river. The town of Shelton came into existence because of this dam. The second largest source of waterpower in New England, it was built in 1867–69 largely through the efforts of E. N. Shelton. The artist was paid $900 for the work.
Biography: Frede Vidar was born in Denmark, June 6, 1911. He came to this country in 1923 and studied at the California School of Fine Arts in San Francisco and at the University of California. In 1929 he was a student at the Ecole des Beaux Arts in Paris and later studied privately with Gromaire, Friesz, Derain, and Dufy. For three years he worked independently in France and Spain and held one-man shows in Barcelona and Paris. Vidar has also spent some time working in fresco with Diego Rivera, and for three years he studied Byzantine and early Italian primitive painting in Greece and Italy

South Norwalk Post Office and Court House

Subject: Norwalk Early History; Past Products of South Norwalk; Present Products of South Norwalk; The Old Well; Indians Instructing Pioneers in Forest Lore, Bays & Oyster Fishing.
Artist: Kindred McLeary (Conference, PA)
Date: August 1939–July 1941
Dimensions: 18′ × 9′ in Main Lobby
Medium: Tempera on canvas

The South Norwalk Post Office and Court House by Tom Ellett was thought to be one of the handsomest post offices constructed at the time. Kindred McLeary (Conference, PA) was invited in August 1939 to submit designs for the murals—including an 18′ × 9′ mural in the main lobby. He was paid $3,000. There were some delays because of dissatisfaction with some aspects of his design, but the works were finally installed in July 1941 (NA, RG 121, Box 1).

South Norwalk Post Office, Sculpture

Subject: Eagle over main entrance
Artist: Gaetano Cecere (New York); carved by Ugo Lavaggar (New York)
Date: April 1937–January 1938
Dimensions: 7′ 3″ × 3′ 0″
Medium: Carved marble

Southington Post Office

Subject: ''The Romance of Southington''
Artist: Ann Hunt Spencer (Housatonic, MA)
Date: September 1941–April 1942
Dimensions: 14′ × 5′ 6″
Medium: Oil on canvas

A regional competition was held in 1941 for this mural. A total of $800 was available for the project. The jurors were Theodore Sizer, Charles Sawyer, Winslow Ames, and James T. Toby—regional museum directors. The work is regional in theme and realization.

Thomaston Post Office

Subject: ''Early Clock-Making''—History and Traditions in Connecticut
Artists: Suzanne and Lucerne McCullough (New York)
Date: 1939
Dimensions: 14′ × 6′ over postmaster's door
Medium: Oil on canvas
Description: In 1913, Seth Thomas established his own clock factory in the town then called Plymouth Hollow (later renamed Thomaston to honor the man). This mural depicts the story of early clockmaking. The draftsman at the right draws the designs for the clock and its parts. The seated man below him is making the cabinet, while the figure next to him is assembling the parts. The central figure is cutting the wooden wheels by machine, the power for which is supplied by the man behind him who turns the large power wheel. At the extreme left is a man placing the assembled works into the finished cabinet. A Yankee peddler is seen at the door with his pack of clocks.
Biography: Suzanne and Lucerne McCullough were born on December 6, 1915, in Abilene, Texas. They attended the Memphis Art Academy and also studied at the New Orleans Arts and Crafts Club. In 1937 they were graduated from Newcomb College with a degree of Bachelor of Design. Their principal instructors were Xavier Gonzales and William Stevens. Upon completion of their college courses, they were awarded scholarships at the Art Students League in New York, where they studied under Howard Tafton, Morris Kantor, and Michael Newell. Their other work for the Section of Fine Arts includes a mural for the United States Post Office in Booneville, New York.

Thompsonville Post Office

Subject: ''Thompsonville''—a scenographic view
Artist: Saul Berman (New York)
Date: January 1937–April 1938
Dimensions: 10′ × 5′
Medium: Oil on canvas

Allan Tucker (New York) was initially invited to submit designs in April 1935 based on work he submitted to a Post Office Department Competition. When he was not interested, Saul Berman of New York was approached in January 1937. He was paid $740. The work, which makes charming use of line and color, is a scenographic view of the town. (NA, RG 133, Box 299).

Torrington Post Office

Subject: ''Episodes in the Life of John Brown''
Artist: Arthur Covey (Torrington)
Date: 1937; dedicated December 2, 1937
Dimensions: 1—17′ × 7′ 9″; 2—5′ 9″ × 7′ 9″
Medium: Oil on canvas
Description: There are three panels. The right panel on the north wall depicts John Brown as a boy with his mother, standing before his birthplace. John Brown was born in Torrington on May 9, 1800. His birthplace burned down in 1918. The left panel depicts the great abolitionist at the age of thirty-eight, making his first public speech on the cruelty of slavery and asking a roomful of children to make a pledge to do all possible in their lifetime to end slavery. The large panel on the west wall depicts John Brown with a group of slaves he has kidnapped from their masters. On a trek which lasted eighty-two days, he successfully transported the slaves from Missouri to Canada, where they received jobs and never returned to the United States. The difficulties which beset the party make a long story, ably told by Oswald Garrison Villard in ''Fifty Years After.''

The Post Office was dedicated in October 1936 *(Torrington Register)* (RG 133, Box 299). A competition design submitted by Arthur Covey (a native of Torrington living in Harwinton) to the Justice Department Competition led to the mural commission in October 1936. A contract for $1,800 was given for decoration on the theme of ''John Brown's Body.'' (Reprinted in the *Torrington Register,* January 1, 1937, NA, RG 133, Box 299). The artist donated two of the panels and was paid for the third. The work was dedicated on December 2, 1937.

Westport Post Office

The mural for this site was never funded.

Windsor Post Office

Subject: ''Tobacco Growing''
Artist: Nena de Brennecke (Mitchellville, MD)
Date: 1942–1943
Dimensions: 4′ × 3′ 9″, 3′ 6″ × 3′ , 3′ × 2′ 6″
Medium: Three mahogany wood panels

Otto Wester of Ghent, New York, was commissioned to create a sculpture in April 1941. He proposed to do a sculpture of the history of Windsor—including such early settlers as John Fitch as well as tobacco growing—in repoussé copper. The section was not happy with the design he submitted and with the increased difficulty in acquiring metal as the war progressed, Wester was advised to try another medium in April 1942. When Inslee Hopper, consultant to the chief of the Section of Fine Arts, left for active duty in the Air Force at this time, the matter was turned over to Forbes Watson. Wester resigned from the project and Nena de Brennecke of Mitchellville, Maryland, was given the commission. She completed three mahogany wood panels devoted to tobacco growing (4′ × 3′ 9″, 3′ 6″ × 3′ , and 3′ × 2′ 6″). The work was installed in January 1943.

Winsted Post Office

Subject: ''Lincoln's Arbiter Settles the Winsted Post Office Controversy''
Artist: Amy Jones (Saranac Lake, New York)
Date: July 1937–1938; installed, May 1938
Dimensions: 13′ 6″ × 6′
Medium: Oil on canvas

Amy Jones was invited to design the murals for the Winsted Post Office in July 1937 based upon work she had submitted to an earlier competition. She was paid $1,020.

Description: Originally Winsted consisted of two settlements, and the first Post Office was built in the East End. This infuriated the settlers in the West End, and they succeeded in having it moved to their settlement. The East settlers were upset at losing their Post Office and sought to regain it, but it remained in the West End until the railroad came through. Since the railroad station was placed in the marshy flat between both settlements, it seemed logical to settle the dispute by also putting the Post Office there. The people of both ends banded together and bombarded Washington with protests. Finally Abraham Lincoln sent a representative to Winsted to settle the matter. This mural shows Lincoln's representative pondering the problem while the citizens make their arguments.

Biography: Amy Jones (born: Buffalo, New York, 1899). She attended the Pratt Institute in Brooklyn and studied summers in Woodstock, New York, under Cecil Chichester and in Provincetown, Massachusetts, under Henry Hensche. She also was a pupil of W. Adams, A. diBona, and Geisbert.

The 48 States Competition (NA, RG 121; RG 183, Box 115)

The 48 States Competition of the Section of Fine Arts of the Public Buildings Administration of the Federal Works Agency was held after one Post Office in each state was designated to be decorated through a nationwide competition. The jurors chose the East Hartford Post Office. It showed the ''Stop of Hooker's Band in East Hartford before Crossing the River'' by Alton Tobey (No. 11 in the 48 States Catalogue).

According to National Archives records (RG 183, PBA Exhibition File, Box 115) it was felt that the hard and assured qualities of the Puritan nature had been incorporated in the mural and that the color was chosen with some subtlety for the subject. A different jury of painters and sculptors, unattached to the Section, judged each competition. Bulletins announced each competition. The cost of the work, approximately 1 percent of the total cost, was charged against the buildings.

The winning designs were circulated around the United States and Canada from 1940 to 1942 (NA, RG 183, P.B.A. Fine Arts Sec. Box 115).

The Music Project

In the winter of 1934–35, FERA supported 278 musicians in three symphony orchestras, two bands, two dance orchestras, and four string ensembles. They played in public auditoria, schools, hospitals, jails, and other public institutions. In New Haven, the FERA musicians performed at Woolsey Hall (Yale University) under the direction of the New York conductor Dr. Edwin Franko Goldman.

During the summer of 1935, a symphony orchestra and band gave open-air concerts weekly at Seaside Park in Bridgeport (10,000 people attended one of the concerts), while the concert orchestra and dance band in Hartford were so successful that the city contributed money toward the construction of a music shell in Bushnell Park.

Under WPA, the Connecticut Music Program (The Music Project, Connecticut Work Projects Administration, Division of Service Projects [NA, RG 69, 651.3111, Box 2]) was organized to give employment to unemployed professional musicians. Having a comparatively large group of well-qualified musicians, Connecticut suffered from the unemployment caused by the economic depression, as well as from the mechanization of music which took place during the 1920s. At its peak the program employed 326 musicians and provided an opportunity for communities throughout the state to hear ''live'' music—in many instances for the first time.

The units were determined by the skills of the available musicians in a given community and by the musical taste most likely to be acceptable. Symphonic orchestras, string ensemble, string quartet, band, theater dance, and novelty ensemble were formed. Various groups provided music for civic and patriotic organizations, hospitals and other institutions, schools, park departments, radio broadcasting, induction centers, and Army hospitals.

The Bridgeport WPA Symphony Orchestra and the Hartford WPA Symphony Orchestra were cosponsored by each city and assisted by cooperative sponsors, such as local symphonic societies. They invited musicians to appear as guests,

including such well-known artists as Helen Traubel, Josef Hofmann, Albert Spaulding, Nino Martini, Mischa Elman, Harold Bauer, Anna Kaskas, Vronsky and Babin, and many others. Under a contractual agreement the sponsoring society and the city met all expenses that were not federal labor costs, such as the fee of the guest artist and rental of the auditorium. Prices of admission were always a problem because of a divergence of opinion as to the advisability of charging low prices so that many people could attend, or higher prices so that outstanding artists could be engaged. Admissions at Bushnell Hall in Hartford and at Klien Memorial in Bridgeport usually varied from 55 cents to $2.20, while admissions to other concerts were sometimes as low as 25 cents. Attendance at these concerts ran as high as 3,600, and receipts for a single concert sometimes reached $3,000.

All groups were asked to provide music for various civic and patriotic organizations such as the American Legion, Veterans of Foreign Wars, Parent-Teacher Associations, as well as events open to the public, including open-air concerts for some local or national celebration. Guest artists were sometimes enlisted to perform without charge to add to the attractions.

The concerts in hospitals and other institutions formed a large part of the activities of the music program. Smaller groups played frequently in old people's homes, children's institutions, and in the convalescent wards of hospitals. Where auditoria were available or outdoor events could be arranged, larger groups were utilized. A few concerts were given in prisons and at the mental hospital at Fairfield State Hospital in Newtown. The therapeutic value of these concerts was noted, and it seems that popular concert music and the light classics were most popular among institutional patients.

An important part of the music program was the educational concerts given before thousands of schoolchildren. They were generally devoted to music appreciation. The Bridgeport WPA Symphony Orchestra conductor often presented excerpts from the regular evening concerts to daytime assemblies of schoolchildren, accompanied by liberal program comments about both the music and the composer. The children were invited also to play their instruments with the band.

A large number of public concerts were given in Hartford, Waterbury, Stamford, Bridgeport, and surrounding towns under the auspices of the city or the recreation division of the park departments of the city. These concerts were sometimes indoors and often outdoors in a park, weather permitting. They usually attracted large audiences.

Block dances for various committees sometimes attracted as many as 9,000 persons, particularly in the poorer sections of industrial cities. Naturalization ceremonies for the foreign-born were also included in these concert schedules.

In both Hartford and Bridgeport arrangements were made for the broadcasting of programs. In Hartford the unit usually broadcast from the studios of station WTIC or WDRC, while in Bridgeport portions of the regular concerts at Pleasure Beach and at Central High School auditoriums were transmitted for broadcast.

Some broadcasts were over coast-to-coast networks. These events were sponsored by the State of Connecticut, with such cosponsors or cooperating sponsors as the municipal departments of education, park, recreation, and local organizations.

The seven private orchestras in the state benefitted from the WPA rehearsal schedules as it was a means of providing better qualified musicians for their organizations. This has been particularly true in Hartford and New Haven. Musicians were required to work as many hours as a laborer even though this did not correspond to musical practice.

WPA—Federal Theater Project

On January 22, 1935, the WPA Federal Theater presented its first production in Connecticut at the Lincoln Theater in New Haven. The play, *Men Must Fight* by Reginald Lawrence and S. K. Lauren, was a powerful plea for peace. The theater was then moved to Hartford and Bridgeport. The richness of the program requires a separate study, but a few observations are included in this overview. Under Federal One, Connecticut had a vital theater unit based in the capital. It was administered by Charles LaRue. There were two units from the outset: the Negro and the White. Hartford's Negro Theater was on a par with the best units of Federal Theater across the country and was favorably compared with the Negro units of New York and Seattle. The theater project existed from October 1936 to May 1939 and was distinguished in many ways.

The Negro unit had begun as the Charles Gilpin Players, which was a part of the Little Theater movement. After several successful productions it became the nucleus of the Negro unit of the Connecticut Theater Unit in October 1936 (Hartford Public Library, Hartford Collection, Gwenn Reed Collection, vol. 14, Federal Theater Scrapbook). At that time there was a paid staff of four and a volunteer cast of one hundred. Its first production was the *Sabine Women* by Leonid Andreyeff at the Palace Theater in December 1936. Choreography was by Alwin Nikolais. As a result of its success, a paid unit was established. They subsequently produced *Noah* by Andre Obey at the Avery Memorial in May 1937. Ward Courtney, a young Connecticut playwright, wrote *Trilogy in Black (Agamemnon, or War is Hell),* which premiered at the Avery Memorial in June 1937 and was played throughout the summer to various organizations—hospitals, camps and parks—across the state. The unit also had a fifteen-minute radio program each Monday for six weeks. The technical director throughout this period was Michael Adrian.

The Negro and White unit were combined in the fall of 1937 and subsequently produced Eugene O'Neill's *Emperor Jones,* H. L. Fischl's *Jericho, and the Shearman and Tailors* (''a Deep South Samson and Delilah''), Paul Green's *Field God,* Dorothy and Dubose Heyward's *Porgy* (an all-time box office hit), and the Brothers Capek, *Insect Comedy.*

In January 1938, the theater project was moved from East Hartford to a three-story building in Hartford. In March 1938, the project tried to acquire an arena-type theater to help reestablish the theater project of Edna St. Vincent Millay's ''Conversation at Midnight.''

Adverse weather conditions in the winter of 1937–38 played havoc with the attendance of several productions, but there was great interest in the Negro production of *Porgy*. In the spring and summer of 1938, there were numerous productions. The White company produced Molnar's *Liliom, The Great Barrington, Anna Christie, Lysistrata,* and *Counselor at Law*. The Negro unit produced *Mississippi Rainbow*. Although there was declining interest in the Federal Theater Project, *Anna Christie* did very well, as had Eugene O'Neill's *Emperor Jones*. Despite rave reviews for some plays, the audiences stayed away.

In the fall of 1938, a new season opened at the Avery Memorial, with some additional performances in Waterbury and Bridgeport. Two plays by Paul Green, *In Abraham's Bosom* and *In the Valley,* were performed in September. In October, *Haiti* (the life of Toussaint L'Ouverture), written by William DuBois (formerly a resident of New Milford), was staged.

Late in 1938, Daniel Reed became the new director of the Federal Theater Project. At this time ''One Third of a Nation''—a title taken from a speech by President Roosevelt (in which he noted that one-third of the nation was ill-clad, ill-fed and ill-housed)—had been converted into a living newspaper play. Living newspaper plays commented on existing social conditions. ''One Third of a Nation'' had had a very successful New York run before coming to Connecticut. The play was rewritten by Arnold Arent to present both a Negro and White cast. Endorsed by Governor Baldwin, the Housing Authority, and the Connecticut Chapter of the League of American Writers, the work was performed at the Bushnell and Avery in Hartford in January 1939, and then at the Shubert Theater in New Haven with the endorsement of Mayor Murphy and the Housing Authority. The production then returned to Hartford to play again in February 1939. The play—a graphic account of the growth of New York and profiteering in real estate—was concerned with the historical, social, and human ramifications of the housing industry and pointed a finger of scorn at real estate speculation as exemplified by a slum tenement.

The production had been organized by the International Workers Order. Theater tickets cost $.25 to $1.10.

Despite the efforts to make theater a viable and productive unit, the controversial aspects of its endeavors ultimately led to the federal decision to discontinue funds for productions.

Vincent J. Sullivan, state administrator in New Haven announced the closing of the Hartford Federal Theater Project—which took place on May 6, 1939. It affected sixty white and twenty black actors. In its place, a Connecticut Loan Project was developed to farm acting talent out to private enterprise.

Along with children and puppet theaters, theater companies were organized to tour Civilian Conservation Coop (CCC) camps.

The Federal Writers' Project

The Federal Writers' Project was officially begun on July 27, 1935. As a group,

the writers had been the most actively involved in the social and political activities of the period prior to the inauguration of this program. More than fifty of the most respected writers of the period had been strongly opposed to the established two-party system as being corrupt and more concerned with those political systems which offered social, economic, and political equality for all. Articles published in liberal magazines urged artists to accept the workers' cause as their own and write on the class struggle. Many belonged to writers' unions and John Reed clubs (named after the American journalist) organized by the Communist party in cities across the country. They produced literary magazines and leaflets and agitated for a government-sponsored agency that could give work to unemployed artists and writers.

Less than a year after the New Deal began, the Treasury Department, with funds from the Civil Works Administration, established the Public Works of Art Project. Two other agencies undertook a number of small projects for needy artists, musicians, actors, and writers in several states, including Connecticut. The resultant largely state-sponsored projects were not of sufficient magnitude to fulfill the growing economic needs of the artistic unemployed, and it was only as a result of the continued insistence of the professional organizations in the various disciplines that Federal One of the Works Progress Administration came into being. Among the writers' group, the Newspaper Guild—then recently formed and led by Haywood Broun, its first president—along with the Writers' Union and the Unemployed Writers' Association, pressed for the creation of a jobs program for writers. Henry G. Ahlsberg was appointed head of the Writers' Project of the Works Progress Administration (WPA). The problem then arose as to what constituted an appropriate series of writers' projects of national scale.

Since writing was by nature more explicit, the question of what a government writers' project should do was not an easy one to resolve. The government rejected the notion of assigning writers to produce government manuals. Nor did they permit writers to work on projects of their own selection in fiction and nonfiction, since the political climate was such that the government feared that some of the publishable manuscripts would be subversive.* Under FERA, several projects—gathering folklore and some oral recording of ex-slaves—had been begun, but they were not thought to be large enough in scope for Federal One.

The idea of producing state guidebooks originated with a Connecticut project produced under CWA and FERA. The *Connecticut Guide,* a 320-page document produced by one hundred volunteers supervised by eleven relief workers under the editorship of E. Heermance, was the impetus though not the model for the inception of the American Guide Series. Originally it was to have been five regional guides, but the Washington editors soon realized that individual guides to each of the states was administratively more feasible. The American Guide was designed to contain certain information about the nation never before gathered.

*Jerre Mangione, *The Dream and the Deal, Federal Writers' Project, 1935–1942* (Boston: Little, Brown, 1972), p. 42.

In the beginning, there was general impatience with the program because it was concerned with something as intangible as culture when the entire nation was in such dire economic straits. But some saw this as a golden opportunity to bring information together about the state of the nation—its resources and culture—and evaluate the character and complexion of the country. What started out as a six-month project extended to seven years and employed over six thousand journalists, freelance writers, novelists, poets, Ph.D.'s, and other jobless persons experienced in putting words on paper.

The *Connecticut Guide* was published in 1938. John Derby was state director for the project. It was prepared under the editorial direction of Joseph Gaer, editor in chief of the New England Guides and chief field supervisor of the Federal Writers' Project. Different aspects of the complexion of the state were coordinated by a number of people—the credits include librarians, specialists, including Mary Hughart, state director of women's and professional projects. The book is a remarkable compilation of the achievements of the state.

As a guide, the book offered a broad spectrum of information from general information, recreational facilities, and calendar of annual events to descriptions of the natural resources and conservation, plant and animal life, geology, Indian tribes, history, government, racial makeup of Connecticut, transportation, industry and commerce, the history of labor, agriculture, education, architecture, art, literature, and other achievements. Twenty-four cities and towns were described, as well as ten tour itineraries. While the book acknowledged the industrial achievements of the state up to the time of the compilation in 1936, the artistic and architectural emphasis was largely Colonial and early Federal and little weight was given to the industrial architecture of the state.

The *Connecticut Guide,* along with the other New England state guides, was published in the first year, along with the enormous guide to Washington, D.C., and the Idaho guide of the American Guide Series, which had been launched in the spring of 1937. All the guides were published through local or regional commercial publishers, which removed the burden of publication from the taxpayer. For a time the project seemed to be less criticized by Congress, since the works were reviewed very favorably by the press. In hindsight, however, 1937 was to prove to be the most successful year for the writers' project. The *Connecticut Guide* was written by able writers, though few were of the literary stature of Conrad Aiken, who wrote for the Massachusetts project. Critics claimed the project had too many nonwriters, so a questionnaire was sent to state directors in 1938 to gain an understanding of the backgrounds of the personnel. When the results were analyzed in Washington, it became clear that of the over 2,000 people under their supervision, 1,722 were responsible for writing the guides—of whom 83 were nationally recognized writers, 107 had held important editorial positions, 105 were scholars, 393 had served on newspapers, and over 750 had written for newspapers.*

*Mangione, *The Dream,* p. 100.

The gathering of narrative testimony by ex-slaves had begun under FERA by Lawrence Reddick, a black studies historian at Kentucky State Industrial College. By the time the Writers' Project was well under way, eighteen states were conducting such undertakings in oral history as part of a larger concern with folklore (first directed by John Lomax and succeeded by Benjamin Botkin. Mangione, p. 263 as well as p. 258), but little of this effort ever became a significant part of the New England efforts, and little of the contribution of the history of the American Negro in Connecticut is found in the state guide. This gross oversight was not rectified until the Bicentennial publications in 1976.

Connecticut efforts in oral history were largely concentrated in the area of industrial and ethnic studies. Writers investigated the lives of Connecticut clockmakers and munitions workers—in keeping with the literary interests in the proletarian movement. The best of these tales were collected by Benjamin Botkin and published after the termination of the project in a number of anthologies edited by him, including the enormously successful *A Treasury of American Folklore* (1944), followed by *A Treasury of New England Folklore* (1947).

The encouragement of ethnic studies led to the publication of a number of studies, including *Immigrant Settlements in Connecticut: Their Growth and Characteristics* by Samuel Koenig (Federal Writers' Project, Hartford, State Department of Education, 1938), which was based largely on secondary sources. As an outgrowth of such early efforts, it was decided that a nationwide ethnic study, provisionally called *Composite America,* was needed to reconstruct the ethnic development of the country from colonial times to the present. One hundred sixty such studies were outlined. This project in New England was under the direction of Frank Manuel, who became regional director in 1938(?). Few of these studies were finished before the project ended. Of the New England studies only the Massachusetts project of *The Albanian Struggle in the Old World and the New* was published in 1939.

The most drastic cut in writers' project funds came in 1939, when the administrative control changed from federal to state. In Connecticut, as in many states, there had been public hostility toward the WPA, with strong objection to government use of taxpayers' money to pay salaries to writers and others. In the need to gather information for the guides, researchers had to identify themselves with different institutions rather than with the project, since people were more likely to give information if they did not think the researcher was connected with the government.

The writers connected with the Connecticut project were competent though hardly of the literary ability of some writers affiliated with such larger centers as New York, Boston, Chicago, or San Francisco. The more talented Connecticut residents tended to gravitate toward the New York project. Illinois drew on the talents of Nelson Algren and Richard Wright (who wrote *Native Son* on the pro-

ject), as well as Saul Bellow, the dancer/choreographer Katherine Dunham, (who initiated several important black studies), Frank Yerby and Studs Terkel (who wrote radio scripts). Kenneth Rexroth, who had been a mural painter with FERA, joined the San Francisco writers' project. He was later joined by Kenneth Patchen.

The New York project spawned and nurtured many talents from Maxwell Bodenheim to Ralph Ellison and Alfred Kazan. Many participants in the larger cities were caught up in the political foment of the day. Connecticut seemed less pressed by the concerns of the day. There was little of the literary excitement generated by the fund raising for the American radical movement or worthy political causes like the Spanish Civil War, which was attended by the literary celebrities of the movement, such as Malcolm Cowley, Granville Hicks, Clifford Odets, along with writers on the project.

The Dies Committee and the Theater and Writers' Projects

Beginning in August 1938, a newly formed congressional committee, the House Committee on Un-American Activities under Martin Dies of Texas, set out to investigate the theater and writers' projects, which were their initial targets because the activities of these projects were thought to be a ''hotbed for Communism''—feeding the propaganda machine of the radical movement. Since the majority of Americans were indifferent to the problems of unemployed artists and writers—a situation which has hardly changed in our own day—there was little public or journalistic outcry against the investigatory injustices. In New England, the issue of censorship of the Writers' Project had been fueled by the publication of the *Massachusetts Guide* in the American Guide Series. Part of it had been written from an antiestablishmentarian viewpoint, particularly on matters of child labor, and the historic 1912 textile workers' strike in Lawrence. The book had been banned by several mayors, and Governor Hurley had dismissed the writers responsible for the objectionable passages (Mangione, pp. 217–18).

From the beginning of the Dies Committee hearings, the investigation made reckless accusations which were fuel for juicy headlines in the press, with little critical stance from the public sector. The *New Haven Register*, like many newspapers across the country, assumed the Dies Committee was performing a patriotic service. The committee at one point charged that one-third of all members of the Federal Writers' Project were also members of the Communist party—a smear tactic duplicated only by the infamous House Un-American Activities Committee in the 1950s under Senator Joseph McCarthy.

WPA Writers' Program Publications

Connecticut

Boats Across New England Hills, The Story of the Farmington Canal. Sponsored and published by the State Department of Education, Hartford. 1941. 32 pp., illus. maps. $0.15

Connecticut: A Guide to Its Roads, Lore, and People. Houghton Mifflin Co., Boston. Sponsored by the Governor of Connecticut. 1938. 593 pp., maps, photographs. $3.00

Connecticut, Recreational Handbook. Bacon and Wieck, Inc., Northport, N.Y. Sponsored by Virginia Conservation Commission. 1941. 36 pp., map. $0.20

Guide to Summer Recreation in New Haven. Sponsored by the New Haven Council of Social Agencies. 1941. 45 pp. Free

Immigrant Settlements in Connecticut: Their Growth and Characteristics. Sponsored and published by the Connecticut State Department of Education, Hartford. 1938. 67 pp., charts. $0.50

Socio-Economic Structure of an American Jewish Community. Chapter in volume, *Jews in a Gentile World,* MacMillan. Sponsored by the Connecticut State Library. 1941. Per vol., $3.50

The History of Milford. Braunworth & Company, Inc., Bridgeport. Sponsored by the Milford Tercentenary Committee. 1939. 204 pp., illus. $1.75

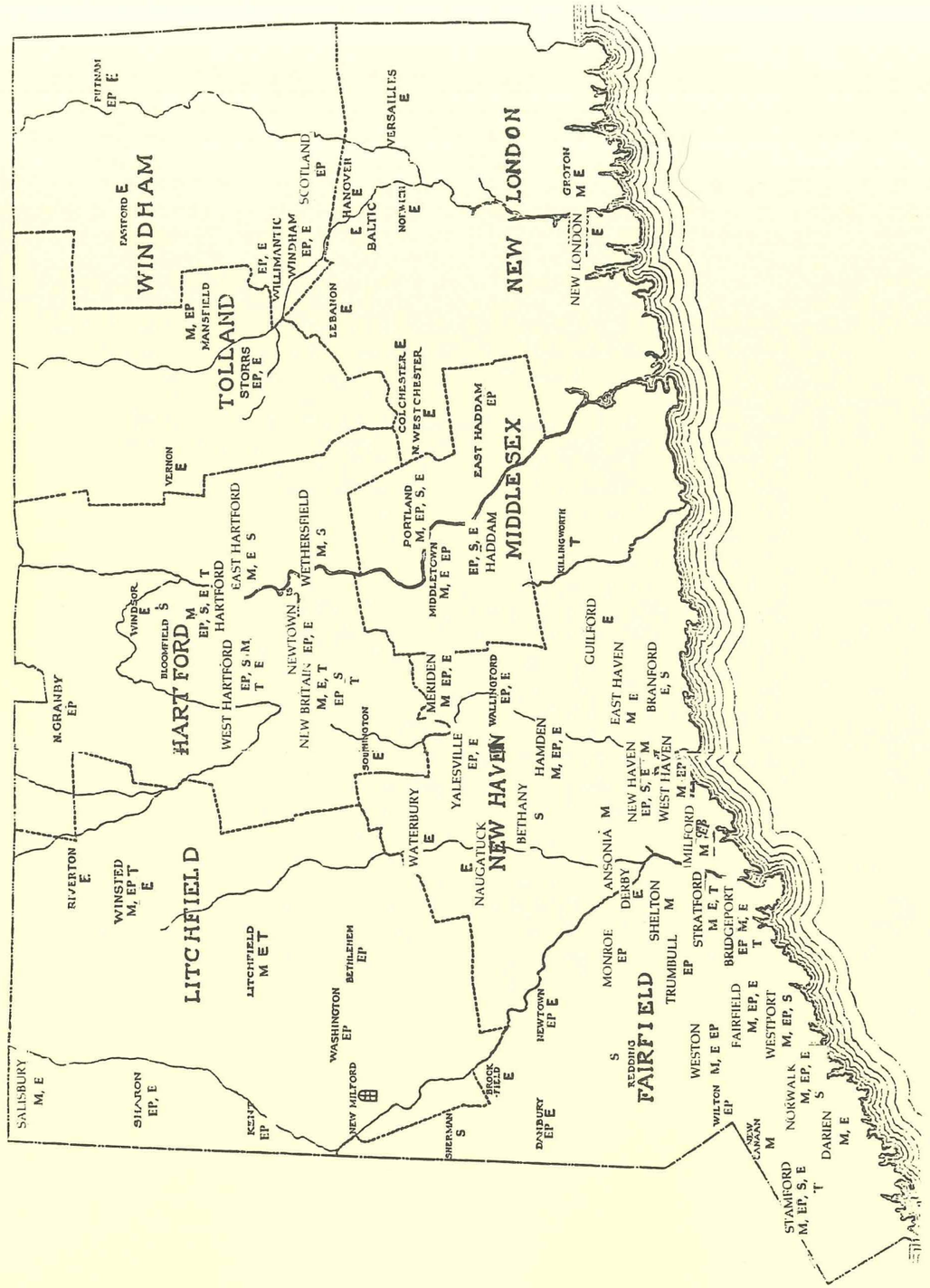
The Role of the Various Ethnic Groups in the Economic Life of Connecticut. Published by the Yiddish Scientific Institute as article in *Yivo Bleter.* Sponsored by Connecticut State Library. 1941. Free

United States Coast Guard Academy, A Guide. The Devin-Adair Company, New York. Sponsored by the U.S. Coast Guard Academy, New London. 1941. c. 150 pp., illus. $2.00

West Haven. Sponsored and published by the Board of Selectmen, West Haven. 1940. 93 pp. $1.00

What Your Public Welfare Department Does. Sponsored and released by the Bridgeport Department of Public Welfare. 1941. 4 pp. Free

Some Unpublished Writers' Program Manuscripts: A History of New Haven Theater (Yale U., Sterling Library, Archives, Theater Manuscript Collection, Group No. 667, Box 7).



Sponsors of Federal Art Projects in Connecticut, 1935–1939

Murals **M** Easel Painting **EP** Teaching **T** Sculpture **S** Exhibitions **E** Stained Glass **SG**

ANSONIA
- Ansonia High School **M**

BALTIC
- Baltic School **E**

BETHANY
- Bethany Public Library **S**

BETHLEHEM
- Bethlehem School **EP**

BLOOMFIELD
- Bloomfield Schools **S**

BRANFORD
- Blackstone Memorial Library **E**
- High School **E, S**

BRIDGEPORT
- Bassick High School **E**
- Central High School **E**
- Fairfield County Building **EP**
- Jewish Community Center **T**
- Public Library **M, E**
- Public Schools **E**
- State Teachers College **M**
- Whittier Junior High School **E**

BROOKFIELD
- Consolidated School **E**

COLCHESTER
- Craigin Memorial Library **E**

DANBURY
- State Teachers College **EP, E**

DARIEN
- High School **M, E**
- Hindley School **M**

DERBY
- High School **E**

EASTFORD
- Town Hall **E**

EAST HADDAM
- Nathan Hale School **EP**

EAST HARTFORD
- High School **M, E**
- Town Hall **S**

EAST HAVEN
- Hagaman Memorial Library **E**
- Tuttle School **M**

FAIRFIELD
- Fairfield Schools **EP**
- Lincoln School **EP, E**
- McKinley School **EP**
- Nathan Hale School **E**
- Roger Ludlowe High School **M, EP, E**

GROTON
- Robert E. Fitch High School **M, E**

GUILFORD
- Public Library **E**

HADDAM
- Middlesex County Temporary Home **EP, S, E**

HAMDEN
- High School **M, EP, E**

HANOVER
- Hanover School **E**

HARTFORD
- Association of Conn. Craftsmen **T**
- Avery Memorial Museum **E, T**
- Board of Education **E**
- Children's Museum **S**
- Children's Village **M, EP**
- Connecticut State Library **EP**
- Goodwin Park Community Center **T**
- Hartford County Courthouse **EP, S**
- Henry Barnard Jr. High School **EP, S, E**
- Henry Dwight School **M, EP**
- Internal Revenue Office **EP**
- Juvenile Court **M**
- Kinsella School **M**
- Municipal Air Terminus **M**
- Municipal Hospital **M**
- Northeast School **EP**
- Park Department **EP, S**
- Pope Park Community Center **M, EP**
- Public Works Commissioner's Office **EP**
- Southwest School **M**
- State Board of Education **S, E**
- State Department of Public Welfare **EP**
- Veterans' Replacement Bureau **EP**
- Weaver High School **EP, E**
- Woman's Club **E**

KENT
- High School **EP**
- Library **EP**
- School Board **EP**

KILLINGWORTH
- Camp Filley C.C.C. **T**

LEBANON
- Central School **E**
- Lyman Memorial High School **E**

LITCHFIELD
- Connecticut Junior Republic **E, T**
- High School **M**

MANSFIELD
- State Hospital & Training School **M, EP**

MERIDEN
- Connecticut School for Boys **EP, E**
- George Washington High School **M**
- Meriden Schools **EP, E**
- Trade School **E**
- Undercliff Sanatorium **EP**

MIDDLETOWN
- City Hall **M**
- County Commissioner's Office **EP**
- Long Lane Farm **E**
- Olin Library, Wesleyan University **E**
- Woodrow Wilson High School **M, E**

Murals **M** Easel Painting **EP** Teaching **T** Sculpture **S** Exhibitions **E** Stained Glass **SG**

MILFORD
- Board of Education **EP**
- High School **EP**
- Myrtle Beach Fire House **M**

MONROE
- Center School **EP**

NAUGATUCK
- Rural Schools **E**
- Tuttle House **E**

NEW BRITAIN
- Art League of New Britain **E**
- High School **EP, E**
- Mayor's Office **EP**
- New Britain Institute **E**
- Recreation Building **S**
- Roosevelt School **EP**
- State Teachers College **M, E, T**

NEW CANAAN
- Carter Street School **M**
- New Canaan High School **M**

NEW HAVEN
- Board of Health **M**
- Children's Community Center **EP, E**
- Columbus School **M**
- Community Chest **M**
- County Jail **M**
- Eaton School **EP, S, E**
- Fair Haven Jr. High School **EP**
- Governor's Foot Guard 2nd Company **M**
- Hillhouse High School **S**
- Ivy Street School **EP**
- Kimberly Avenue School **E**
- Neighborhood House **E**
- Park Department **EP, S**
- Public Library **M, EP**
- Roger Sherman School **S**
- State Armory, 2nd Regiment Hdqtrs. **S**
- State Teachers College **EP, E**
- Susan Sheridan Jr. High School **S**
- Tercentenary Commission **EP**
- Tercentenary Exposition **E**
- Troup Jr. High School **M, EP**
- Webster School **S**
- West Street Community Center **T**
- Woolsey School **M**
- Yale Gallery of Fine Arts **E**
- Young Women's Christian Association **T**

NEWINGTON
- Newington Home for Crippled Children **M**
- United States Veterans' Hospital **EP**

NEW LONDON
- Lyman Allyn Museum **E**

NEW MILFORD
- High School **SG**

NEWTOWN
- Fairfield State Hospital **EP, E**

NORTH GRANBY
- Public Library **EP**

NORTH WESTCHESTER
- Public Library **E**

NORWALK
- Benjamin Franklin Jr. High School **M**
- Center Junior High School **M**
- Norwalk High School **M, EP, E**
- Roger Ludlowe School **S**

NORWICH
- Public Schools in New London County **E**
- (Distributed by Slater Memorial Museum)
- Slater Memorial Museum **E**

PORTLAND
- Camp Buck C.C.C. **E**
- High School **M, EP, S, E**

PUTNAM
- Windham County Temporary Home **EP, E**

REDDING
- Mark Twain Library **S**
- Redding School **S**

RIVERTON
- Camp White C.C.C. **E**

SALISBURY
- High School **M, E**

SCOTLAND
- Public School **EP**

SHARON
- High School **EP, E**

SHELTON
- High School **M**

SHERMAN
- Town of Sherman **S**

SOUTHINGTON
- Free Public Library **E**

STAMFORD
- Athletic Field **S**
- Board of Education **EP, T**
- Burdick Evening High School **T**
- City Hall Plaza **S**
- Cove School **M**
- Ferguson Library **E**
- Hart School **M**
- High School **M, T**
- Julia Stark School **M**
- Junior College **T**
- Springdale School **M**
- Town Hall **M, EP**
- Willard School **M**

STORRS
- Connecticut State College **EP, E**

STRATFORD
- High School **E, T**
- Sterling Community House **E**
- Town Hall **M**

TRUMBULL
- Nichols School **EP**

Sponsors of Federal Art Projects in Connecticut, 1935–1939

Murals **M** Easel Painting **EP** Teaching **T** Sculpture **S** Exhibitions **E** Stained Glass **SG**

VERNON
- Tolland County Temporary Home **E**

VERSAILLES
- Versailles School **E**

WATERBURY
- Mattatuck Historical Society **E**

WALLINGFORD
- Colony Street School **EP, E**
- North Main Street School **EP, E**
- Washington Street School **EP, E**
- Whittlesey Avenue School **EP, E**

WASHINGTON
- Consolidated School **EP**

WESTERLY, RHODE ISLAND
- Public Library **E**

WEST HARTFORD
- Art League **E**
- Board of Education **EP, S**
- Community Center **T**
- Edward Morley School **M, S**
- Free Public Library **S**
- Sedgewick School **E**
- William Hall High School **M, EP, S, E**

WEST HAVEN
- Fire House **M**
- High School **EP**

WESTON
- Horace Hurlbutt Jr. School **M, E**
- Public Library **EP**

WESTPORT
- Bedford Elementary School **M, EP**
- Bedford House **EP**
- Board of Education **EP**
- Greens Farms School **M**
- Public Library **EP**
- New High School Unit **M, EP, S**
- Staples High School **M**
- Town Hall **M, EP**

WETHERSFIELD
- Board of Education **S**
- Charles Wright School **M, S**
- High School **S**
- Francis Stillman School **M, S**
- Governor Thomas Welles School **M, S**
- Griswoldville School **M, S**
- Ridge Road School **M, S**

WILLIMANTIC
- Studio Galleries **E**
- Windham County Superior Court **EP**

WILTON
- Wilton School **M**

WINDHAM
- Center School **EP**

WINDSOR
- John Fitch High School **EP**

WINSTED
- Board of Education **EP**
- Central School **EP**
- Greenwood School **EP**
- Hakes Memorial Clinic **EP**
- Middle School **EP**

YALESVILLE
- Public School **EP**

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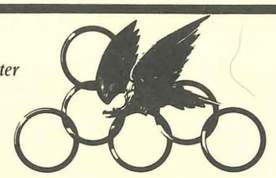

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Chairman, Development Committee

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